

真義大觀

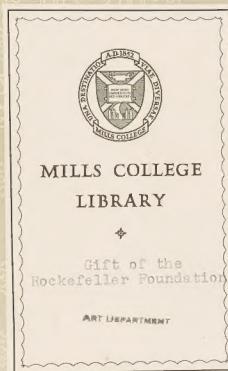
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真美大觀

Vol. IX



SELECTED RELICS
of
JAPANESE ART
Vol. IX.

EDITED BY S. TAJIMA.

眞美大觀

冊九第

PUBLISHED

BY

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NIPPON SHIMBI KYOKWAI

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耕藝題爲筆筆直風平暖畫(木刻音色附)

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一枚

耕同筆普賀十羅條文畫(寫真迹)

一枚

耕藝題詩實筆北懷天師筆跋畫卷(宋刻音色附)

一枚

興謐春懷雙天木刻畫真迹

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筆香不精識詩畫(木刻音色附)

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耕念耕筆正鑄文刻善畫(同上)

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筆題詩實次鬼空謐善畫(木刻音色附)

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興謐春曉雙王茲正鑄形草書(同上)

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志翰苦藥吸收來木刻(同上)

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一枚

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帝室御物

群鶴及群貝圖絹本着色)

伊藤若冲筆

三十幅中の二幅

名前四月七日九分、横二尺六寸五分 (帝室博物館陳列)

茲に誰載する伊藤若冲の群鶴及び群貝圖二幅は、第一冊に掲げたる虞鳳及遠魚圖と同じく三十幅對中の物なり。此幅元と京都相國寺の寶物なりしが今は帝室の御所藏に歸せり。若冲の畫の世に傳へるもの甚だ多しと雖も其一代の技倆を代表するに足る可き大傑作は此三十幅を擇て他に竟む可らざるなり。就中此書は筆勢頗る奇逸設色甚だ鮮麗にして能く群鶴の姿態を盡し又巧みに群貝の眞趣を描けり。是れ夫の徒らに舊套に泥み古人の糟粕を甘しとする凡庸畫師の夢想にだも及ばざる所にして若冲が獨擅の妙處なり。傳へ云ふ若冲一日大に感悟する所あり其平生模寫せる粉本を焼盡して別に寫生の一派を創し更に新機軸を出せり而して筆を下すや先づ鶴より始む。其事跡甚だ清の周覽字は元號花鳥書を以て名ありに類す。周覽若かりし時一日其嘗て描寫せる古圖稿本を取り盡く之を焚きて曰く書は須らく手眼より出づ可し何ぞ前人の蹤を追はんやと書く毎に花に對して寫生せりと若冲が鶴毛花卉を書くに妙を得て其盛名を一世に馳せ其美を千秋に傳ふるもの亦唯此一大發憤に因由すと云ふ可し。

COCKS AND SHELLFISH.

(Two of a set of thirty Kakejiku, coloured, each, 4 feet 8 inches by 2 feet 6½ inches.)

BY JAKUCHŪ ITŌ

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

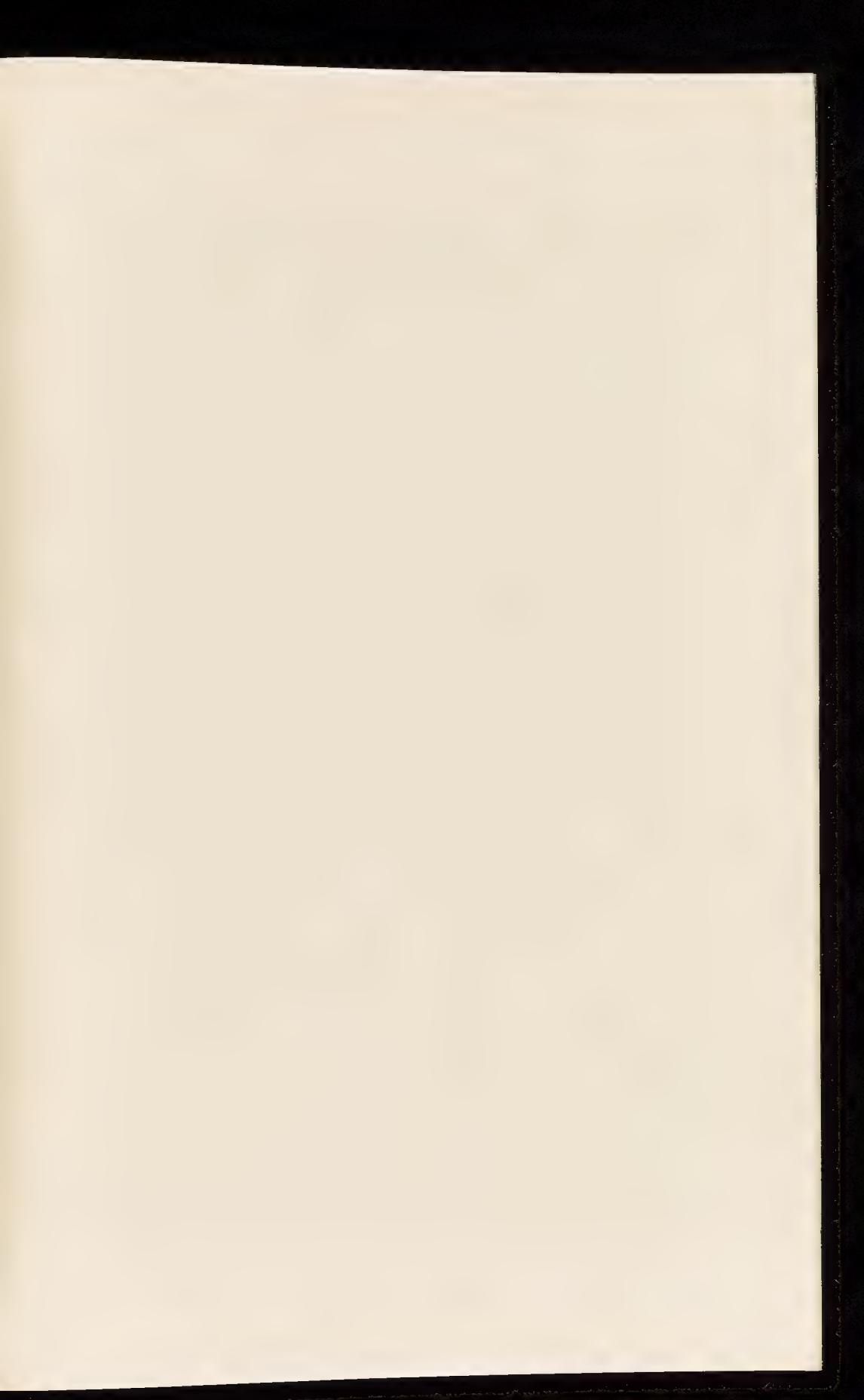
These pictures of cocks and shellfish, by Jakuchū Itō, form part of a set of thirty altogether, to which belongs 'Gan, and Ayu in a Lotus Pond,' reproduced in Vol. II. They were originally the property of the temple, Shōkokujī, Kyōto, but have lately been presented to the Imperial Household. Many of the productions of our artist have come down to us, but there is no other besides this set on such a large scale and so carefully treated. A variety of cocks and hens and many different species of shellfish are brought together and minutely depicted on each canvas. These serve as the best of material for the study of the work of Jakuchū, and of the Japanese school of realists. Tradition tells us that he burnt up all his albums containing copies of the model paintings by the older masters, and turned his attention to studies from life, in which field of art he created an original style. It is said that he was selling cabbages in the street of Nishi-no-tōn, Kyōto, in his youth; but his genius eventually brought him to the position of a great artist.

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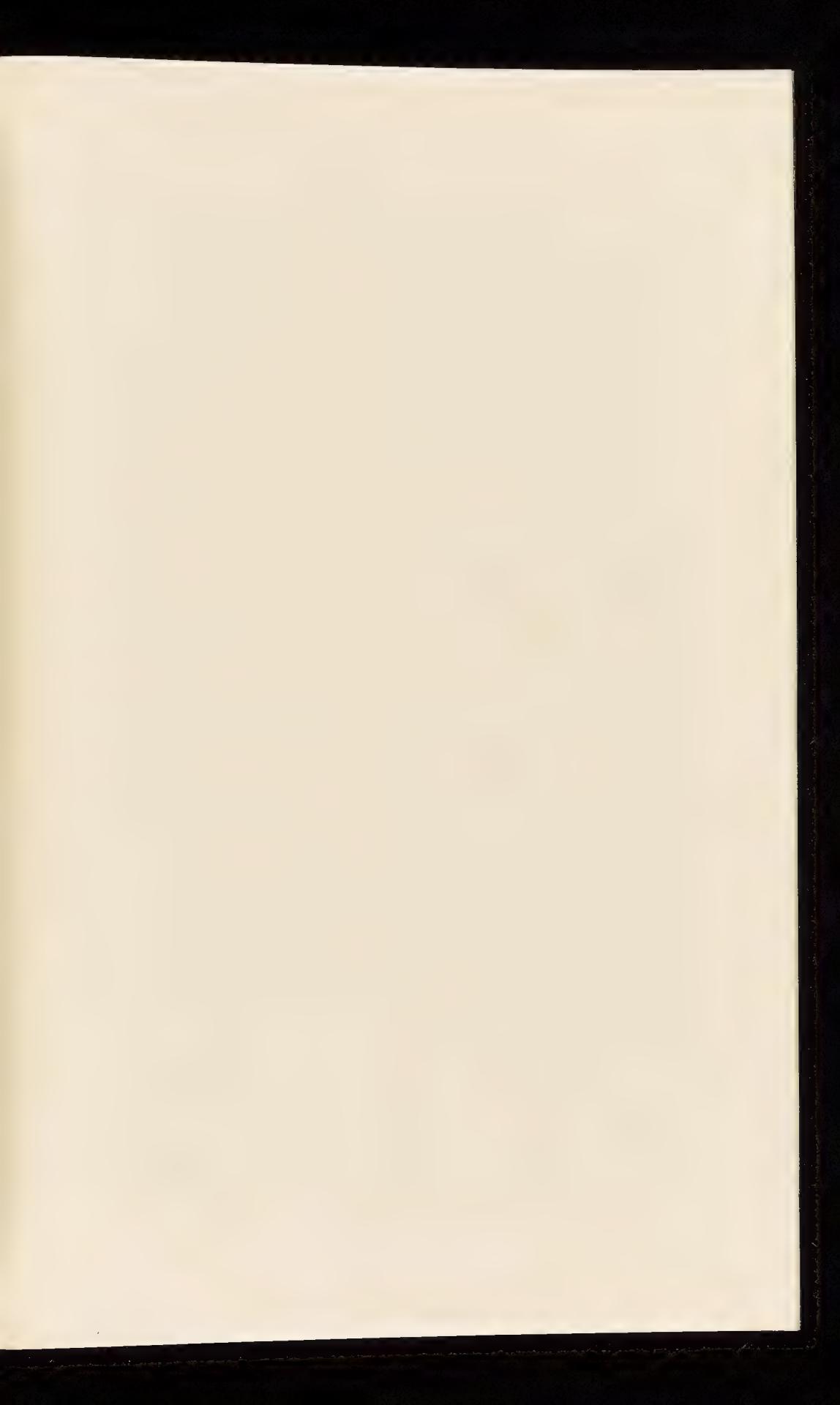
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卷之三









藥師如來木像

傳止利佛師作

(身長三尺八寸)

大和國真言宗法輪寺藏

法輪寺は著名なる法隆寺の北八町の處に在り今は真言宗に屬せり其草創の年代に就きては諸説區々たれども或一説には推古天皇の御宇西暦五九三年—六二八年山背大兄王の建立する所にして七堂伽藍全備し建立のさまで然法隆寺の如くなりしも其後兵亂等の災に罹り遂に荒廢に歸するに至れりと云へり其境内に現在する三層の塔婆は當代の遺物として大に建築家の注目を惹きまた金堂内に安置せる佛像中には正しく當時の製作と覺しきものあり茲に掲ぐる藥師如來木像の如き即ち其一なり今此像の縁起を繹ねるに山背大兄王の妃春米女王懷胎せられし時醫王菩薩に難産の苦痛を除かんことを祈られしに紫雲起りて樟樹の上に謎き夜中頻りに光明を放ち虚空に聲ありて藥師如來の像を造る可しと告ぐよりて當時の名匠鳥佛師に命じ其檜木を以て此像を造らしめけるに妃忽ち三島女王を安産せられしと云ふ是れ固より深く信ずるに足らざるの説なれども亦以て考證の志料に供す可し今其様式手法材質等を取つて之を法隆寺金堂内に安置せる薬師如來釋迦牟尼佛第一冊掲載四天王第三冊掲載等の諸像に微し又夢殿の觀世音及び中宮寺の如意輪觀世音第三冊所載等によりて稽へ更に又同一の堂内に安置せる虚空藏菩薩木像第八冊を看よに就て之を察するに推古時代の佛像なりと言ふに難からず但し此像は法隆寺の諸像に比して其製作精巧劣るの感なきにあらずと雖も果して當代の遺品とせば藝術史上頗る尊重す可きものたること何人も異論なき所なる可し

WOODEN IMAGE OF BUDDHA BHESHAJYA-GURU.

(3 feet 5 $\frac{1}{2}$ inches in height.)

SAID TO BE BY TORI.

OWNED BY THE TEMPLE, HÖRINJI, YAMATO.

(COLLOTYPE.)

Hōrinji is a temple at a distance of about half a mile to the northward from Hōryūji, another temple famous for its old buildings. According to tradition, Hōrinji was built by Prince Yamashiro-no-Oyé, in the reign of Empress Suiko (593-628), and was formerly as large an establishment as Hōryūji is at the present time, having been completely equipped with all the requisite principal and accessory buildings, but, in a conflagration which subsequently occurred, it was practically destroyed. There still exists, however, a three-storied pagoda in the temple grounds, which is greatly admired by architects as an example of antique buildings; and moreover, there are extant in the Kondō, the central hall, several images of Buddhas, which are valuable relics of olden time. The wooden Bheshajya-guru, here reproduced, is one of them. According to tradition, the Princess of Yamashiro-no-Oyé, having been inspired by Buddha once upon a time, ordered Tori, an eminent artist of that period, to carve an image of Bheshajya-guru, and the original of our picture was made. We do not know whether this tradition is true or not, but when we compare this image with those of the same Buddha, of Śākyamuni (see Vol. I.), of the Four Māhārajas of Heaven (see Vol. IV.), of Avalokiteśvara, in the Yumedono of Hōryūji, and also of Cakravati-cintā-mañjī Avalokiteśvara, of Chūgūji (see Vol. III.), etc., and examine closely the quality of the wood and the method of handling the knife, we are disposed to attribute this one to the Suiko period without any hesitation. Although the present image is rather inferior to the others mentioned, yet it is probably one of the oldest pieces of that kind of sculpture in our country, and is, therefore, a very precious relic in the history of Japanese art.

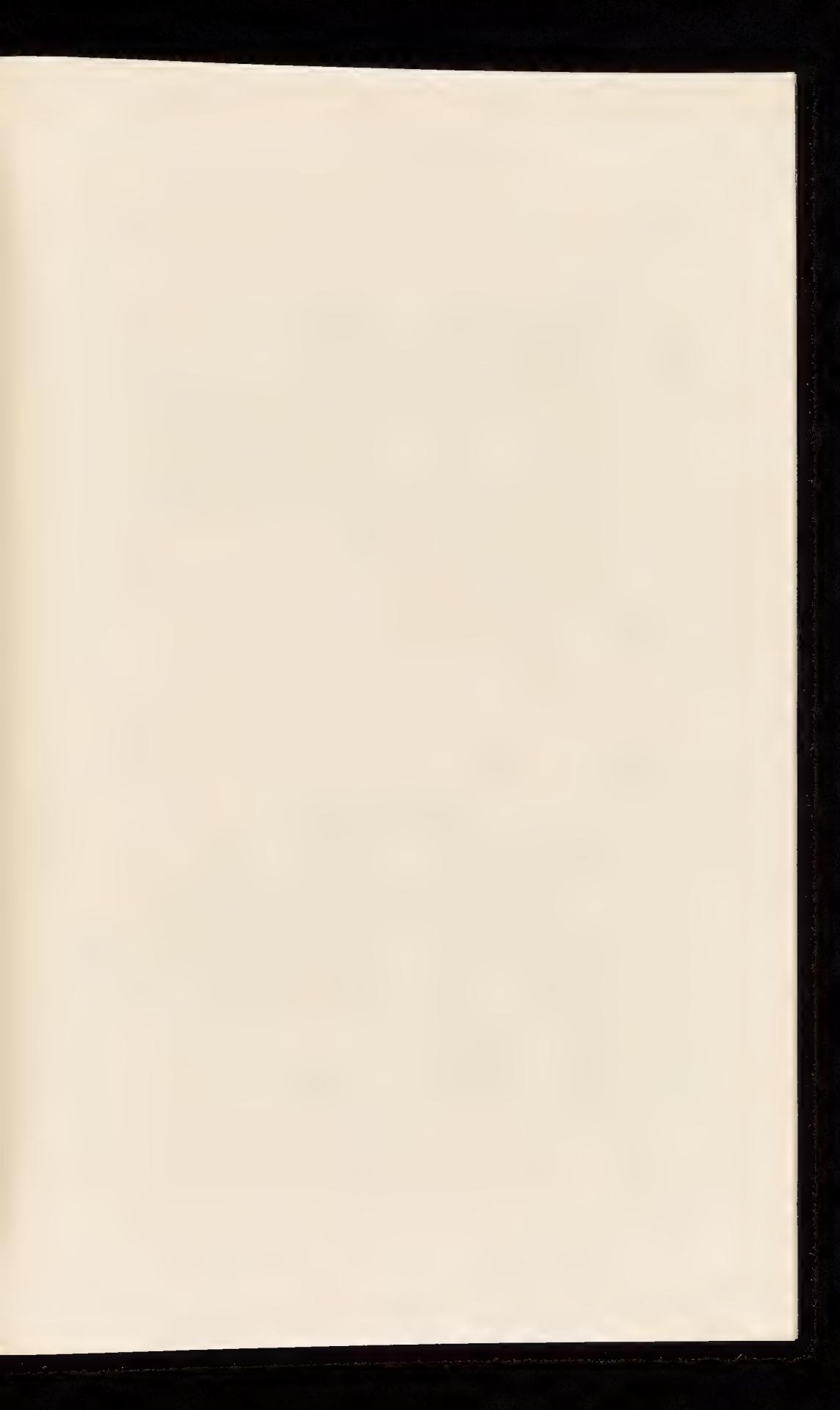
藥酒歌

卷之三

WORLDWIDE IMAGE OF RUSSIA BESIDE A-GURU

OWNED BY THE EMPIRE, HORIUCHI, YAMATO





乾闥婆王及五部淨乾漆像

傳問答師作

一、乾闥婆王

(高四尺九寸)

二、五部淨

(高身長一尺六寸)

奈良法相宗大本山興福寺藏

茲に掲ぐる二個の乾漆像は八部衆中の二體にして一は乾闥婆王他は五部淨と稱するものなり八部衆は梵天帝釋四天王等と共に釋迦牟尼佛說法の道場を翊衛するものにして天龍夜叉乾闥婆阿修羅迦樓羅緊那羅摩噠羅の八鬼神即ち是れなり乾闥婆は帝釋天の樂神にして須彌山の角金剛窟に住し帝釋天が樂を作さんと欲する時は即ち上天すと云ふ五部淨に至りては其名八部衆中に見えず是れ或は觀音の二十八部衆の一ならんか而して乾闥婆王亦時に二十八部衆に列すること猶沙門羅王散脂大將單迦迦羅王等と同じきを見れば此八部衆は夫の二十八部衆を誤り傳へたるものにはあらざるか
興福寺の流記御藍記及び由來記等に依るに此八部衆は天平六年西暦七三四年光明皇后御母橘大夫人の爲めに造營せられし同寺西金堂には其廢址を存するのみに安置ありしものにてもと額安寺の古像なりと云ふ額安寺は大和の熊藏山に在り因りて昔時は熊藏精舍とも稱せり聖德太子西暦五七三年一六二二年の創始にして道慈律師天平十六年即ち西暦七四四年七十餘歳にて寂すの紹興せる所なれば興福寺の西金堂よりも古刹なること言ふを俟たずされば西金堂創立の當時額安寺より之を移安したるものならんが兎に角に此像は天平寶字年代(西暦七五七年一七六年既に西金堂に安置せられ而して貞永元年西暦一二三二年大佛師寺主藏慶幸等之を修復したこと舊記に見え其由來頗る顯著なるのみならず姿態に容貌に能く寫生の妙を現はし神采奕々人に迫るの感あらしめたる如き精緻工殆んど他に比肩す可きなし而して五部淨の下部半身太しく損失したるは頗る惜む可しと雖も却てこれによりて其製作法の如何を窺ひ得べく當時の技術の進歩を微知す可き好材料なりと謂ふ可し

LACQUER IMAGES OF GANDHARVA AND GOBUJÔ.

I. GANDHARVA (4 feet 10 $\frac{1}{2}$ inches in height).

II. GOBUJÔ (1 foot 7 inches in height).

SAID TO BE BY MONTÔSHI.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

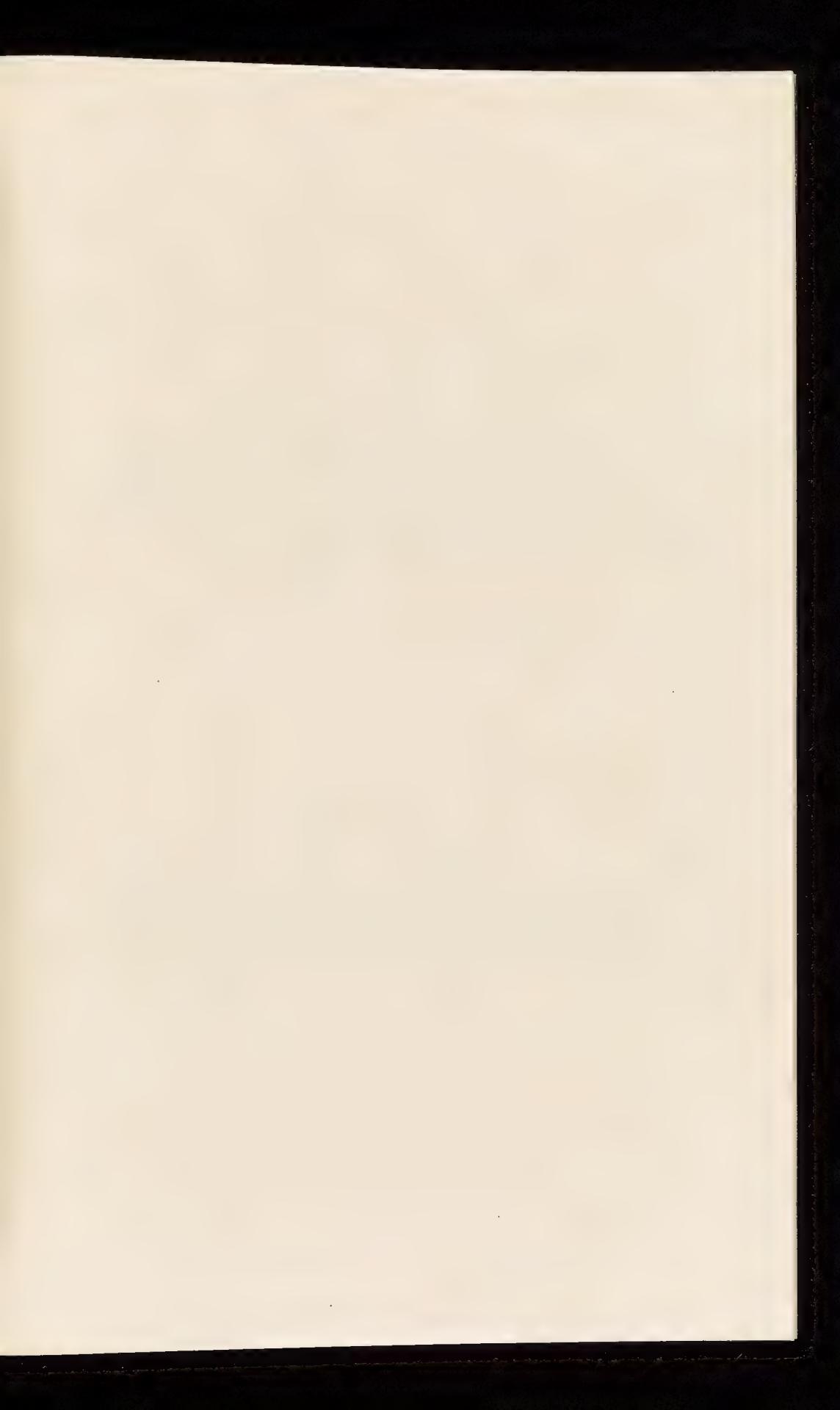
The two lacquer images here reproduced are said to represent two of the eight classes of demons.

Gandharva is supposed to be a heavenly musician belonging to the retinue of Sakra (Indra); but as to Gobujô, we are at present unable to explain what he is, for his name is not found among the eight classes of demons. According to some old and reliable records, these images originally belonged to a temple, called Gakuanji, in Yamato, which was built by Prince Shôtoku (573-622); but they were afterwards removed to the West Kondô (now ruined) of Kôfukiji, which was founded by Empress Komyô, in 734. We know, from another source, that these images were in the West Kondô in the Tempyô-hôji period (757-764) and that they were repaired by Keikô, a Dai-Bushî. The ornamental design and its colouring, the skilful finish, the faces, and the bodies indicating the exactness of a life-copy:—all these show the unequalled workmanship of the Tempyô period (8th century) of Japanese art. The under portion of the body of Gobujô is so much injured that it is difficult to reproduce it here; but we can ascertain, from the half-broken specimen, the old method of making a lacquered image. We know next to nothing of Montôshi, to whom these images are attributed.

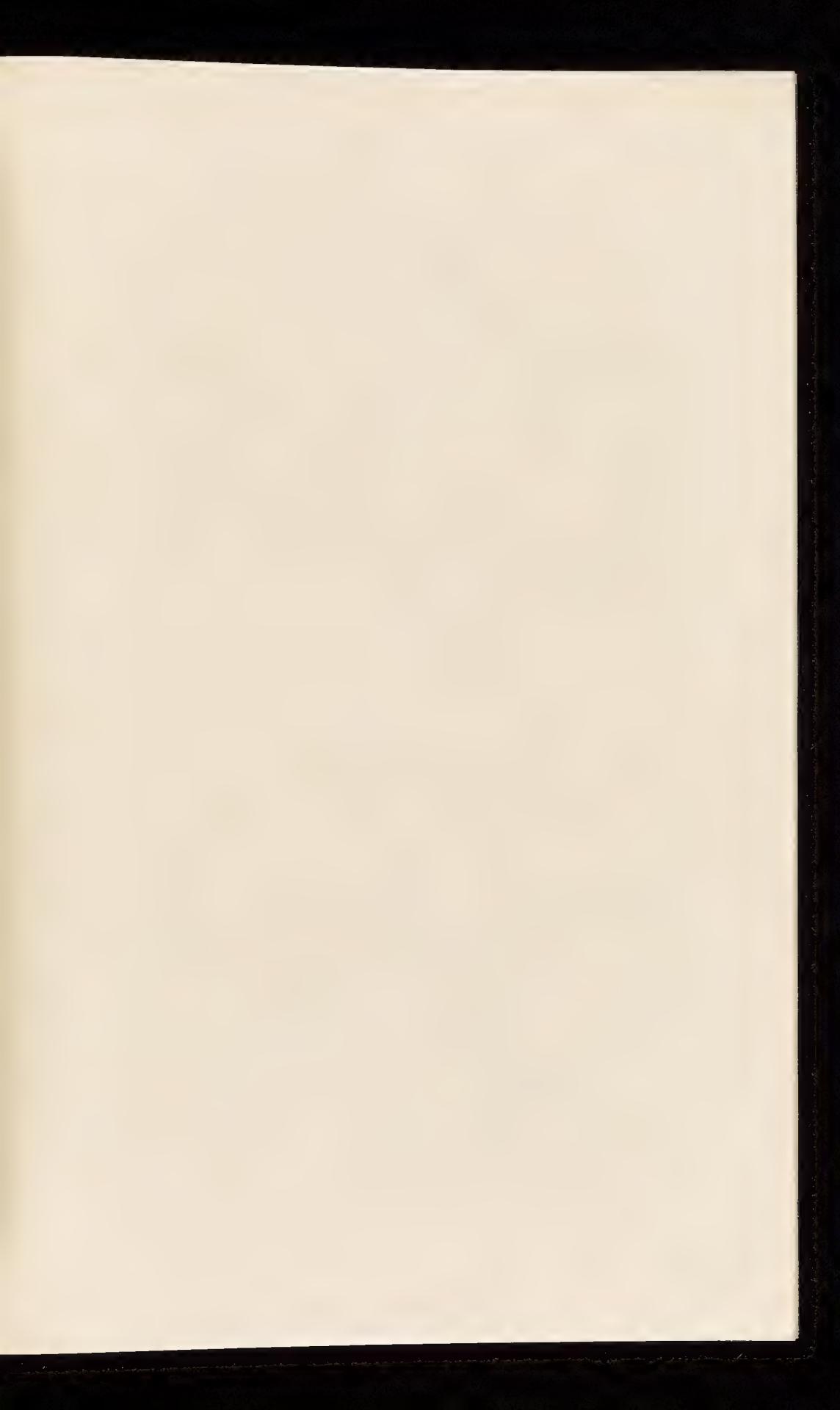
卷之三

THE GOVERNOR AND COUNCIL OF THE STATE OF NEW YORK.









寶光虛空藏菩薩木像

五大虛空藏菩薩五體中の一體

(身長三尺三寸)

作者不詳

山城國高雄真言宗神護寺藏

寶光虛空藏菩薩のことは第一冊五大虛空藏菩薩木像の説明中に詳述したる如く、富貴智慧等を興ふるを其本願とし、身相は青色にして、左手に鉤を執り、右手に大光明を放てる三辨寶を持すと云ふ鎌に出す像も、其右手に三辨寶を持したること、其手相によりて之を知るを得れども、何れの頃にか之を失したるものなる可し。是等五大虛空藏の五體は、寺傳には弘法大師寶龕五年（承和二年）即ち西暦七四八年、五年の作なりと云ひ、二代寶鏡には眞濟僧正之を造りて、五重寶塔二説には多寶塔とも云ひ、又は一重寶塔院とも云へりに安置し奉秋永く法會を設けて國家を鎮護する記せり。元亨釋書及び本朝高僧傳等の諸書又同意味の文を載せたり。眞濟姓は紀氏、延暦十九年西暦八〇〇年京都に生る幼にして出家し弘法大師に從て密法を受け、二十五歳にして既に傳法阿闍梨と爲る後高尾の峰に入り山を下らざること十二年、嵯峨天皇其苦行を聞召し内供奉十禪師と爲す。承和の初勅を奉じて入唐す。中途船破れ、辛うじて歸るを得たり。文德天皇亦深く師に歸依し給へり、權少僧都より權大僧都を經て僧正に至り、貞觀二年西暦八六〇年二月廿五日六十一年にして寂す。師は紀僧正と稱せられ弘法大師の十大弟子中其稱首たりしと云ふ。此像果して此大徳の作なりとせば、所謂弘仁時代西暦第九世紀の初の遺品なるに相違なけれども、其形法様式より見れば多少藤原時代西暦第九世紀の後半より第十一世紀に至るの趣致を認めざるにあらず。且つ近衛天皇の久安五年西暦一・四九年、神護寺を焼失したるを思へば、是れ果して當初の像なりや否や頗る疑なきを得ず。然れども仔細に此像を點検すれば、感々に焼痕を認め、嘗て火災に罹りたるの證跡あり。又神護寺の舊記に朱雀天皇（西暦九三一年—九四六年）同寺に臨幸ありし時、五大虛空藏像の彩色を修理したる由を記せるを見て、見れば之を弘仁時代の物と見るの外ならんか。とまれ其製作の優美なる此種の彫刻中、希れに見る所なり。

WOODEN IMAGE OF THE SAINT ĀKĀŚA-GARBHA.

(3 feet 3½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, JINGOJI, YAMASHIRO.

(COLLOTYPE.)

To the Bodhi-sattva Ākāśa-garba we have referred in the note to the five Ākāśa-garba given in Vol. I. He is generally represented as blue in colour, with a spear in his left hand and a representation of the three jewels ('Triratna,' an emblem of trinity) in his right. The present statue seems to have had the 'Triratna' in its hand, but it is now lost. As to the artist, traditions differ: one attributes it to Kōbō Daishi (774-835) while another assigns it to Shinsai Sōjō. The latter was a pupil of the former, and went to China by Imperial command in search of the Law, but greatly to his regret he met with shipwreck and came back to Japan without attaining his object. He died in 860, aged sixty-one. Both traditions may be altogether wrong; for if we are not mistaken, the image displays a trace of the influence of the Fujiwara period (from the latter half of the 9th century to the end of the 12th) in its method of carving, in its design, and in its taste. The temple, Jingoji, where the image is deposited, was destroyed by fire in 1149, and we are not certain whether this figure is the original or not: but we see on it some signs of its having been charred; and, besides, we read in the old records of the temple, that when Emperor Shūjaku (931-946) visited the temple, the image had been repaired. If this be so, it has to be referred to the Kōnin period (beginning of the 9th century); and the traditions above mentioned would seem, after all, to point to an historical fact. It is an excellent specimen of wood-carving, and it is very difficult to find such as this, even in old temples of Japan.

人故にあらはれぬ事無く、御國中並に御見る御事。

此の山を臨むる所以て見ゆる如茲と云ふ外の御事。

此の山を御用ひて御名を冠する御事。

10月の御見聞記

WOODEN IMBRY OF THE 57TH MAST-GYARH

BY T. H. DAWSON

MROWN BY THE SAME HIGHLY RESPECTED

COLFORD A.D.L.

THE L.M. INVESTIGATED AND THE FOLLOWS ARE THE RESULTS WHICH WERE OBTAINED ON THE 12TH OF

APRIL, 1861. THE EXPLANATION OF THE LETTERS WHICH FOLLOW, WILL BE FOUND IN THE PREVIOUS PAPER.

THE LETTERS ARE AS FOLLOWS.—A. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

B. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

C. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

D. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

E. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

F. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

G. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

H. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

I. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

J. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

K. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

L. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

M. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

N. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

O. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

P. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

Q. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

R. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

S. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

T. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

U. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

V. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

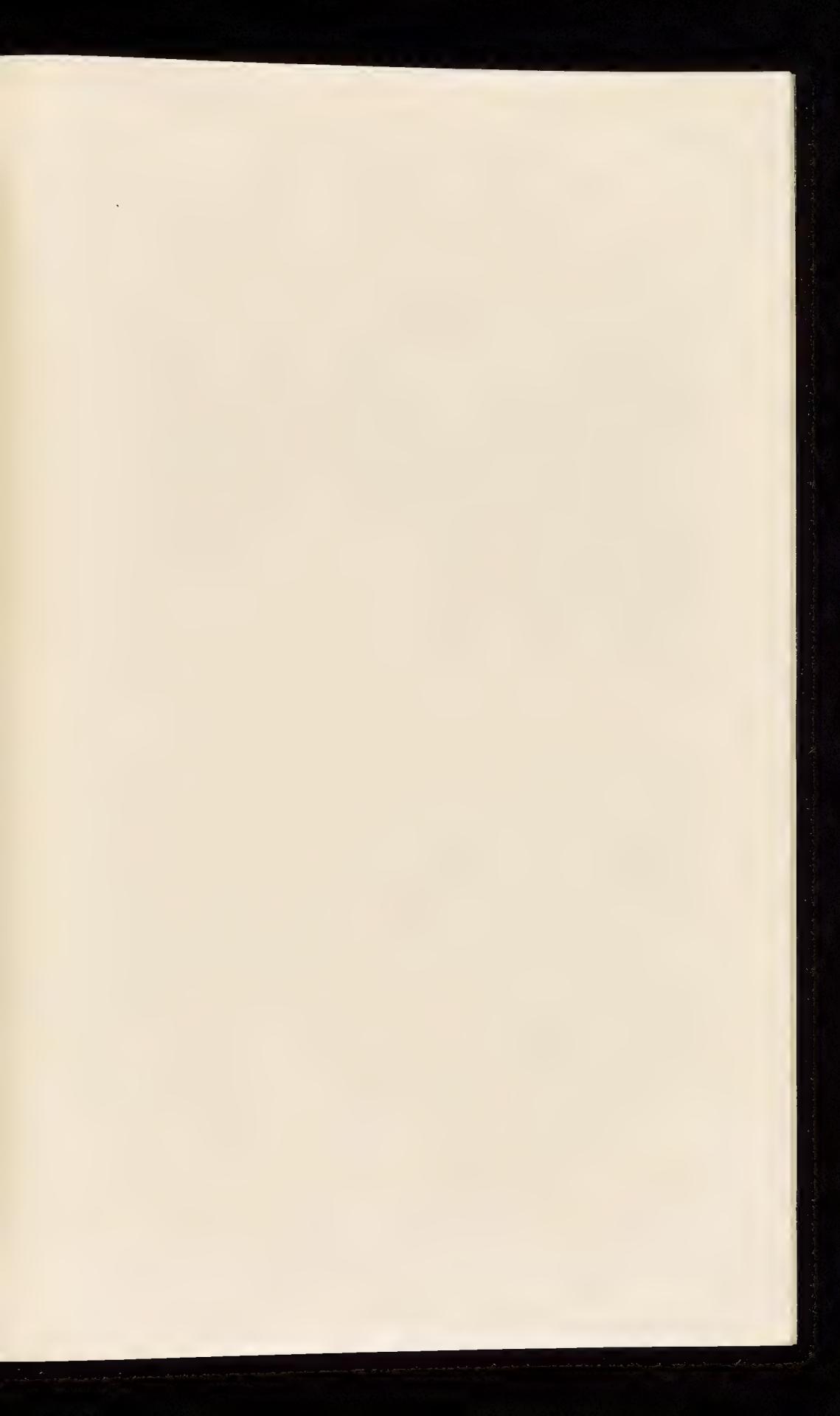
W. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

X. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

Y. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.

Z. THE LETTERS WHICH WERE OBTAINED ON THE 12TH OF APRIL, 1861.





枕本尊文殊菩薩木像 作者不詳

〔高四寸七分〕

紀伊國高野山真言宗遍明院藏

本像は弘法大師寶龜五年—承和二年即ち西暦七七四年—八三五年の作と傳へる、枕本尊なり枕本尊とは常に信者に安置して崇敬所念する持佛の謂なる可しさて扇子の中央に在りて獅子に乗れるものは即ち文殊菩薩にして其左方の僧形は優愛三藏合掌せるは善財童子右方の巖上に立てるは梵天其下に在りて獅子の網を執る勢を爲せるは于闐王にして、いづれも文殊の眷属なり是等の像は皆扇子と共に一材を以て彫り成せるものにして其刀法精緻巧妙を極め而も纏弱繁瑣の弊に陥らず而して文殊及び各眷属の容貌姿態よく個々の精神相好を表現せるのみならず獅子の如きは普通の古彫刻に於て見るものと頗る其趣を異にし無畏獨歩の威風渾然として四邊を拂ふの概あり加ふるに文殊の背後に彫出せる唐草の如き優美高雅の致に富み其手説の非凡なる審に嘆賞す可き名品なり然れども之を大師當時の作なりとするは聊か疑なき能はず恐らくは一層新しき時代の物なる可し只誠むらくは之が微證に資す可き好材料なく明かに其年代を斷定するを得ざることを由來本邦此種の彫刻を傳ふること極めて尠じ即ち大の安藝の嚴島神社及び金剛峯寺の枕本尊等と共に希有の重寶と稱す可し

WOODEN IMAGE OF THE SAINT MAÑJUŚRĪ: AND SHRINE

(Height of the Shrine, 5½ inches.)

ARTIST UNKNOWN.

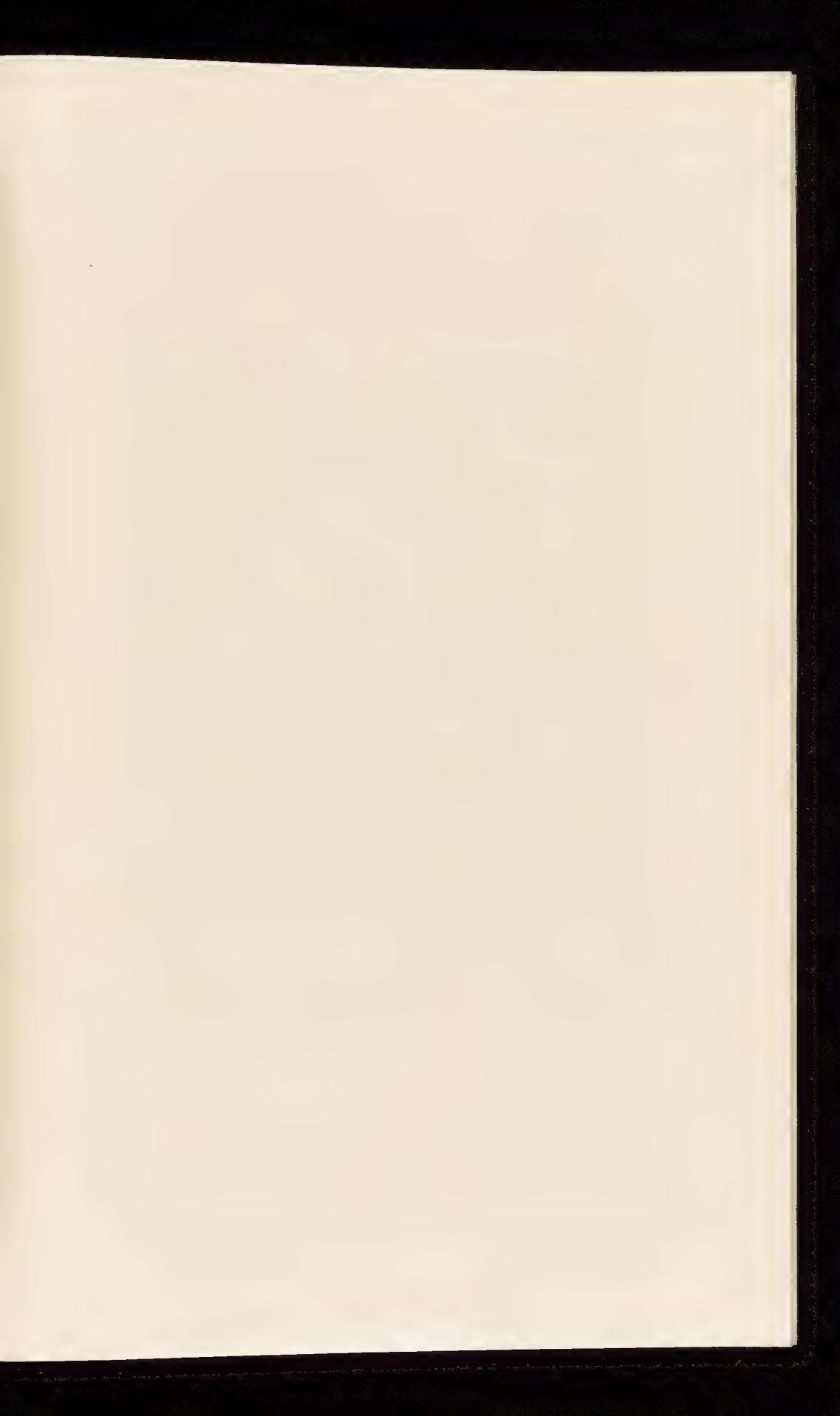
OWNED BY THE TEMPLE, HENMYŌ-IN, KŌYASAN, KIIL

(COLLOTYPE.)

This portable shrine with the images of Mañjuśrī, et al., is said to have been carved by Kōbō Daishi (774-835). It is a small hand-shrine and is generally known as *Makura Honzon* ('The Pillow Saint'); it is cut out of one piece of wood, split into three parts. In the centre sits the saint, Mañjuśrī, on a lion's back, to his left stands the priest Kakuan (Hiso ai), and under the latter is Zenzai (Shan tsai), a youth; on the right-hand side stands Brahma, the god, above and the king of Kustana (Khoten) below. The delicate and skilful carving, without falling into awkwardness, has brought out all the individual characteristics of the respective personages with wonderful facility. The lion, too, is quite different from those we usually see in ancient carvings, and much superior to them, while the design of a vine at the back of the central saint is, especially, very finely executed. From all this, we do think it right to attribute the shrine to Kōbō Daishi, although it is rather of a later origin. At present, we have no means of ascertaining the history of this excellent piece of sculpture, yet we do not hesitate to remark here that it holds an equal position in its workmanship with the *Makura Honzon* at Itsukushima, of Aki province, and with that of Kongobujō on Koyasan (see Vol. VIII).

WOODEN IMAGE OF THE SAINT MARYAŚI; AND SHINE.





釋迦如來木像 傳定朝作

(高さ二尺五寸五分)

奈良法相宗大本山興福寺藏

興福寺の北圓堂は養老五年西暦七二一年右大臣長屋
王が元明、元正二帝の勅を奉じ、右大臣藤原不比等の追
福の爲めに創建したるものなり。其後數次の火災に罹
り、今の堂宇は承和二年西暦一〇四八年に再建したる
ものにして、寺中最古の建築なり。す絶に揚ぐる釋迦
如來の木像は、即ち此堂に安置せられ。古來定朝の作と
傳ふるものなり。定朝は康僧の男にして、治安二年西暦
一〇一二年法橋に般せられ。承和三年更に法眼となる。
佛像彫刻の名人にして、大佛師の祖と稱せられ。夫の有
名なる達磨、涅槃等の如き皆定朝の系統を嗣ぎたるも
のなり。此像果して定朝の作なりや否や、傳來の外別に
證據の徴す可きなれども、面貌姿態の端嚴殊妙にして、
天衣彫刻の絶健なる能く百代の教主たる釋迦牟尼
佛が說法度生せる風半を寫出し。刀法至妙なり。眞に尊
重す可きの鑑像と云ふ可し。

WOODEN IMAGE OF ŚĀKYAMUNI.

(3 feet, 6½ inches in height.)

SAID TO BE BY JŌCHŌ.

OWNED BY THE TEMPLE, KŌFUKU-JI, NARA.

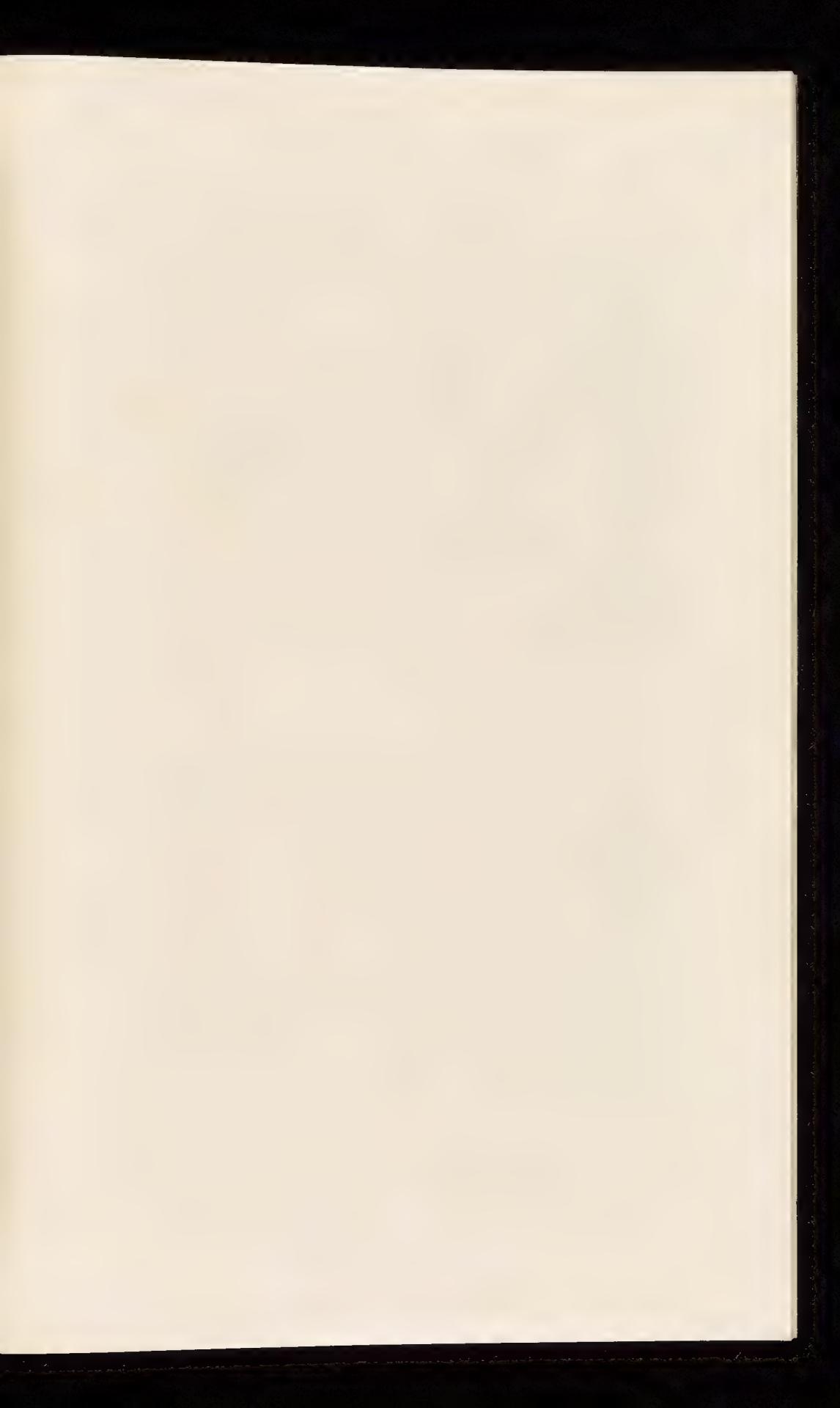
(COLLOTYPE.)

The first Hoku-endō of Kōfukuji was built upon Imperial command by Prince Nagoya in 721, but the structure has often been destroyed by fire; the present hall having been erected in 1048. The wooden image here reproduced was placed in that hall. The original was attributed to Jōchō, the founder of Da Basshi or the Great Buddhist Sculptor, who flourished in the beginning of the 11th century. We see, at the present time, no means of ascertaining the authorship other than the tradition. As the carving displays the touch of a master hand in the face, the robe, and all the other details, the dignity of the great reformer of Indian religious thought is fully brought out by the artist's rare technical skill. There is, therefore, sufficient ground for believing that it is the production of an eminent artist.

珠暖暖來木糸

卷之三





五髻文殊菩薩畫像(絹本着色)

傳僧珍海筆

(五尺三寸一尺)

紀伊國高野山真言宗無量壽院藏

五髻文殊菩薩のことは第二冊五髻文殊渡海圖の説明に於てこれを述べたり又珍海は該説明中にも記せる如く藤原基光の子にして東南院の覺樹に從ひて華嚴法相因明を研究し又三寶院の定海に就いて密教の總奥を受け東大寺の已講となりし人なり席に登るや談錄般抜取て當る者なく時人稱して文殊の應化なりと云ひしこぞ仁平年中西暦第十二世紀の央禪那院に住し法華維摩勝鬘經を講す暮年に至り又淨業を修め淨七義私記決定往生集淨影義章を撰む師亦丹青を善くし傳法院覺鏡即ち興教大師にして真言宗新義派の祖なり嘉治二年即ち西暦一四三年四十九歳にて寂すと剝席の遇あり金剛界大日像を書きて之に贈りしこと云ふ此高僧にして此技惑ある頗る以て珍とす可し宣なる哉世人の其遺蹟を尊重愛惜するや然れども其極終に年代製作及び書風等の如何をも顧みず漫に古畫を取つて珍海の筆と稱するに至れるは惜む可しされば世に珍海の筆と稱する文殊畫像極めて多けれども大抵燕石を以て趙壁とするものにして鑑識家の一顧にだも値せず特リ本圖は氣格高遠筆勁雰彩巧緻にして相好の端嚴微妙なる猛獸も亦自から其德に服するならんと思はる眞に希世の名畫にして是を正しく珍海の作なる可し乃ち之を彼の第二冊に掲げたる文殊渡海の圖に比較するに年代趣致俱に相吻合するを覺え已誂真筆の傳斷じて其疑ふ可らざるを知るなり

THE FIVE-TUFTED MAÑJŪŚRĪ.

(Kakemono, coloured, 3 feet 3 $\frac{1}{4}$ inches by 1 foot 5 inches.)

SAID TO BE BY CHINKAI.

OWNED BY THE TEMPLE, MURYŌJU-IN, KÖYASAN, KI-L.

(COLLOTYPE.)

For information concerning the Five-tufted Mañjuśrī and about Chinkai, we refer our readers to the note appended to a similar picture in Vol. II. Chinkai was a successful investigator of Buddhism, while he was, at the same time, a great artist. During the Ninpeï period (middle of the 12th century) he resided at a temple, Zenna-in, in Yamashiro, lecturing on the 'Lotus of the True Law' (Saddharma-puṇḍarīka), the Vimalakīrti Sūtra, etc. Kakuban (founder of the new Shingon sect; died in 1143) was an intimate friend of Chinkai, and obtained from him a picture of the Buddha Mahā-vairocana (Dainichi) as a token of friendship. The artistic fame of our painter became so wide-spread among people generally that, after a while, some began recklessly to attribute to him many Buddhist paintings with which, in reality, he had nothing to do. So we have several pictures of Mañjuśrī said to be by him, but in nine cases out of ten they are of very inferior character. The superiority of the picture here reproduced, in taste, spirit, treatment, and colour, takes it entirely out of the latter category; it is well worthy the traditional author. Compare, for confirmation of this opinion, this picture with that given in Vol. II; they will be found equal in imagery and in skill.

日暮賣茶の門前ひア其處よりなると咲る草木

の文を勤めの間は併對するに半身に就母の味切合ひあるもなま
口ひア墨を重ひア食事の掛る所へ置くと外の氣へ漏れず
て聲見さ亦自ゆる其處に置てるなるふと思ひる實に此物の名稱
幹の本國は京都高麗等處に植栽せし所後の廣葉鶴臘の
者を召す是す直勢とするもの口ひア鐵輪茶の一派に之を専少大
師うちの山世の劍柄の筆を創する又ね雲遊の了義也の子大
きく貢み李衡の古跡を頃にて乞うて筆を贈するに至るが其筆は
も翁翁愛惜するが故に此翁翁號と承け居是の御風景の如く
謂ひア其對象ある間の取て置きまじり宜むる翁翁人の筆草す
その清潔い段の其幽碧大口第を寫もアシテ置く。○之は元代名
宗南院の筆也。顧名ニ辛卯の酒也。一三四五年四十月頃に之處
御空洞寺住持者を參り。ノ朝來御奉要請の典焉大師口ひア實言
酒を飲んで暮坐の室の丈前案を著め第才翁翁號焉翁翁の號焉
口ひア其中中西川弘子の通称の史廟也。御酒の御題御酒御酒
の字が額題に記す。當る外はア細入縛ひア火焚の題掛ひ。之云ひ
口ひア帝釋天の御體に御坐る所也。實大もい日暮にひア人を此處に登
て其御體の御姿を觀てア才翁翁號焉因ひア御酒也。又ニ晉書の家傳
を據ひア又これ新嘉島鶴園中口ひア御少る威。御酒某の手口ひ
五代の御名參じシ。御酒二種正學文教館御園の御題御酒子。此





彌勒菩薩畫像絹本着色 筆者不詳

(墨四尺八寸一分 横二尺九寸一分)

大和國生駒山真言律宗寶山寺藏

大和國生駒山般若窟即ち寶山寺は夫の苦修忍行を以て著名なる渤海律師寛永六年—正徳六年即ち西暦一六二九年—一七一年の再興したる靈場にして、二六時中勸行の真言經のるの時なく參詣の士女衆を接して其影を絶たず隨ひて靈像寶物の見る可きもの渺からずと雖も茲に掲ぐる彌勒菩薩の畫像を以て其巨擘となざるを得ず其面貌高古豐麗にして能く端嚴の相好を圓滿具足し其姿態溫雅優秀にして結跏趺坐の穩重なること恰も須彌山王の如し天蓋及び寶冠等は着色過半剥落したれども猶當時の莊嚴を想ふ可く蓮座及び紋様等の賦彩亦頗染したれども以て昔年の華麗を察するに餘りあり而して此畫の由來に就ては其裏書に唐畫と記し箱には明兆の筆と書せるの外他に舊記の微す可きものなけれども舊風筆致により見て見れば固より唐畫にあらず又明兆の筆にもあらず隨つて其年代に就き近時衆説紛々として或は天平西暦第八世紀云ひ或は藤原西暦第九世紀より第十二世紀に至るを論じ未だ一決せる所なし故に今之を確めんことは至難の業なれども試みに全體の趣致と其筆法とに考へまた彩色の配合に従事し更に種々の紋様等に鑑みるに藤原時代初期の風神漸く跡りて既に鎌倉時代の趣致を胚胎し來れるを覺ゆ或は是れ藤原時代の末より鎌倉時代初期西暦第十二三世紀の交換のものにはあらざるか其作家の何人なるかに至りては之を推測すること能はずれども吾人は之を以て當代に於ける名工巨匠の作とするにおいて決して躊躇せざるものなり

BUDDHIST SAINT, MAITREYA.

(Kakemono, coloured; 4 feet 9 $\frac{1}{2}$ inches by 2 feet 10 $\frac{1}{2}$ inches).

ARTIST UNKNOWN

OWNED BY THE TEMPLE, HÔZANJI, YAMATO.

(WOOD-CUT.)

The temple, Hôzanji, on Mount Ikoma, Yamato, was formerly resorted to by Tankai (1629-1716) who had a famous reputation for his austerities. There are several valuable objects of art in the temple, such as images of Buddhas, pictures, etc., the chief of which is the picture, here reproduced. Although the diadem, the lotus-seat, and other details are faded or spoiled by age, we can, nevertheless, readily imagine the beauty of the original painting; the face, arms, ornaments, etc., so skilfully depicted, being worthy of Maitreya's saintly dignity. On the back of the picture there is some writing, intended to indicate its Chinese origin; but it can by no means be a Chinese work of art. On the case in which the picture is kept, there is a legend which states that it is the work of Myôchô (1352-1431), but that is hardly credible. Certainly as to its authorship being thus wanting, its date is difficult to ascertain; but from the design, taste, and treatment, we should rather be disposed to assign it to the period from the end of the Fujiwara age to the beginning of the Kamakura (12th-13th century).

BUDHIST SVAMI MATERIA

OWNED BY THE LUMIERE BROTHERS, YAMATO.





增長天木像

傳實眼作

四大王中の一體

(角及七足)

奈良法相宗大本山興福寺藏

興福寺は元明天皇の御宇和銅三年西暦七一〇年に左大臣藤原不比等が父大納言鎌足の遺志を奉じて建立せる所にして、七堂伽藍輪奐の美を極めたること古書に散見せり然るに其後屢火災に罹り今は僅かに點々數株の古堂宇を存するに過ぎず、南圓堂は即ち其一にして、もと左大臣藤原冬嗣が一家の繁榮を祈らん爲め弘仁四年西暦八一三年に創建せるものなれども爾來火災に罹ること八回にして今の方宇は寛保元年西暦一七四一年の再建に係り其構造は八角寶珠形を成せり、西國三十三所第九番の札所として、參詣の男女今に至るまで其跡を絶たず。本尊は不空羅索觀世音にして阿彌陀如來及び四大王等の像亦堂中に安置せられ、孰れも皆希有の靈像として古來世人の渴仰崇敬する所たり茲に出せる增長天の木像は即ち其四大王の一體なるが興福寺由來記に據るに、建久年中西暦一九〇〇年—一九一八年春日大佛師實眼と云へる人の敬造したるものなりと云ふ。眼は何人なるか其傳記詳ならずと雖も此像の製作を見るに委勢勇健にして四肢筋肉の弛張皆其宣きに適し且つ怒目張口能く忿怒の形相を表現して餘蘊なく生氣躍々として妙言ふ可らず、蓋し實眼は當時に在て傑出の名匠たりしなる可し。增長天のことは第一冊四大王塑像の處に説きたれば就て見る可し。

WOODEN IMAGE OF VIRUDHAKA.

(6 feet 11 $\frac{1}{2}$ inches in height.)

SAID TO BE BY JITSUBEN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

Kôfukujî, one of the seven great monasteries of Yamato, was built by Fuhito Fujiwara, a Minister of State, in 710, from original plans drawn by his father, Kamatari. The monastery consisted of seven halls, as is always the case in great establishments of the kind, but it has often since been destroyed by fire, and now only some portions of it remain. Nan-en-dô, a hall belonging to the monastery, was founded by Fuyutsugu Fujiwara in 813, but this, too, has been burnt eight times, and the present one is the building erected in 1741: it contains several important images as objects of worship. The wooden image of Virûdhaka, here reproduced, is also enshrined in the hall and is said to be a production of the Kenkyû period (1190-1198) by Jitsugen, the Great Buddhist Sculptor of Kasuga (Kasuga Dai Busshi), of whose career we know nothing at all. The strength suggested by the body and muscles, the angry eyes, the open mouth—indicating a derisive cry: all these point to its having been the work of a successful master hand, and we can infer from this that Jitsugen was a sculptor of eminent talent, who lived in the beginning of the Kamakura period (end of the 12th century).

三 題

龍延天のことを第一回で矢張り御心地もござる様な感じ

龍溪先生全集

卷之三

卷之三

WOODEN IMAGE OF VENUS

...REMARKABLE VAGUE

I. **निम्नलिखित क्रमांकों में से कौनसा विकल्प नियमीय रूप से उपयोग किया जाता है?**

(A) अवधारणा (B) विवरण (C) विवरण-अवधारणा (D) विवरण-विवरण





北野天神縁起畫卷(紙本着色)

傳藤原信實筆

全八卷中の二段

(客卷全長凡三丈餘、堅幅一尺七寸)

京都別格官幣社北野天神社藏

菅原道真字は三、小名を阿呼と云ふ。叡議は善の第三子なり。幼にして顕悟絕倫。詩文を能くし。書畫に長ず。初め文章生に舉げられ。後文章博士となり。諸官に屢任し。終に摂でられて右大臣に進み。藤原時平と相並びて機務に參す。時平地高く且つ年少氣鋭にして事橫ならしも道真は懶密持重にして勤もすれば相合はず。而して道真寵眷日には厚く。毎に禁中の内宴に預り。又御衣を賜はる。後法皇天皇と議し。道真をして朝政を專委せしめんとする。時平常に其宿任の己に腹を知みしが。今亦審議の下るを聞き。益悦ばす。源氏も其下風に立つを恵み。藤原定國。藤原首根等と相結し。密かに天皇に誣奏する。遂に眞に廢帝の志あるを以てす。天皇之を開き大に怒り。道真を大宰権帥に貶す。法皇乃ち百方道真を教諭せんと欲せしも。時平の黨與拒むを以て終に成ら。す。道真誘せられて大宰府に至り。門を閉ぢて出です。父義に托して自ら遣され。三年西暦九〇五年二月貶所に到着。歲五十九就前安樂寺に葬る。道真學深く。徳高く。世を慕る。其冤枉を悲まざるなし。幾くもなくして時平及び其黨と相處で歿し。京師また數異異あり。時人以て其果と爲す。天皇亦悔悟し。道真的宮爵を追復し給ふ。民間の者また其學德を慕ひ。祠を北野に建て。之を祀る世に。宮廟と稱す。天神即ち是れなり。霊天西暦九八七年一一〇一一年正一位太政大臣を贈り給ひ。又北野に行幸あり。爾來朝廷相承け奉幣絶へず。以て今日に至れり。

茲に出せる縁起は即ち道真的威徳を國説し。聖廟の由來を讀ませるものなり。他にも天神縁起書巻類なる多けれども此書巻は即ち其巨擘にして古來根本縁起と稱し。殊に有名なるものなり。書は藤原信建保承久頃即ち西暦第十三世紀の初頃の人。詞書は後京極良經の筆なり。と傳へらる。此縁起何時の頃にか他に逸して久しく。其所在を知らざりし。文政年間和泉國に於て發見せられ。再び本巻に還りたり。と云ふ期の寶龕を失ふことなからしは大幸。と云ふ可し。疑に掲ぐる二圖は第四及び第五の兩卷中的一段にして。前者は菅公が筑紫の鷺居に恩賜の御衣を拜し。去令後侍清涼思詩篇獨斷殿恩賜御衣。今在此。奉持毎日拜供養を吟じて。座上の衆人をして憂愁悲痛の情にて。座へざらしめたる當時の状を寫し出せるもの。観る者をして眞に断腸の思に撲へざらしむ。後者は菅公薨去後。京師雷電轟震し。人心怖々として。恐怖を生じ。宮中にも亦災異多かりし。しかば。天皇深く恐れ。給ひ。三度宣旨を下して。法性房尊意延暦寺第十三代の座主を大内に召し給へり。房即ち比叡山より參内せんとして。鴨河に至りしに。汎濫たる洪水連に開きて爲し。て。一條の道を通じたり。と云ふ。即ち此奇跡を描ぐものなり。其筆致の流暢にして。賦彩の高雅なる決して尋常繪師に及す可らざる所。然多の天神絵古卷中最も秀逸なる名卷。として古來稱賛からざるは決して偶然にあらざるなり。然れども其筆者の果して信實なるや否やに至りは。世間に批評論辨を試むる者あり。而も古來の筆と認めるを見れば。文書に徵し事實に稽へ更に。幾多の精査研究を經るにあらざれば。容易に之を翻すことが能はざるなり。依て。今皆らく筆を擱きて。其期の至るを俟つ。

HISTORICAL SKETCHES OF MICHIZANÉ SUGAWARA.

(Two portions of eight rolls, coloured; each roll, 30 feet by 1 foot 8½ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY THE SHINTÔ TEMPLE, KITANOJINSHA, KYÔTO.

(I. WOOD-CUT; II. COLLOTYPE.)

Michizané Sugawara, son of Koreyoshi—an Imperial Councillor—was extremely intelligent by nature and skilled in literary composition, in calligraphy, and in painting. The title of Doctor of Literature was conferred upon him, and he was afterwards promoted to the position of Minister of State (Udaijin). In the latter capacity he managed the affairs of state with caution and prudence; while his colleague, Tokihira Fujiwara (Sadaijin), was young and careless about all matters. The ex-Emperor, Uda, was very fond of Michizané and upon a certain occasion, as a token of his love, gave him a robe. Eventually, Emperor Daigo, commanded Michizané to take entire charge of the government into his own hands, and in this higher position of responsibility, betokening new Imperial favours, he likewise displayed his ability most admirably. Minister, Tokihira was very jealous of Michizané and accused him of treason: through this means the latter was exiled to Dazaifu, in Chikuzen; where he died in 903, aged fifty-nine. His opponent, too, and those who had conspired to secure his ejection from Court, died one after another. When the Emperor became convinced of his favourite's innocence, he felt extremely sorry to have banished such a talented official, and restored him, although too late, to the position of Minister, as a posthumous honour. The people built a shrine to his memory at Kitano, Kyôto, which has been honoured by Imperial visits and gifts from time to time.

The present sketches show events in the life of Michizané and in the history of the erection of the temple, and there are many such sketches preserved among us, of which the original and chief ones are the rolls from which we have taken sections: they are said to be by Nobuzané Fujiwara, (beginning of the 13th century). The two scenes here reproduced are one section of the fourth roll and a part of the fifth. The one represents Michizané, at Dazaifu, paying his respects to the robe, given him by the Emperor, which is placed before him in the picture: the other shows Hossôbô, the high priest of Hiyei, hastening to the palace to appease the spirit of Michizané, at the command of the Emperor and for his sake.

The paintings are excellent in the freedom of their treatment and in the harmony of colours. We have no reason to reject the tradition as to their authorship, but we still require much study before we can express a final judgment upon them.

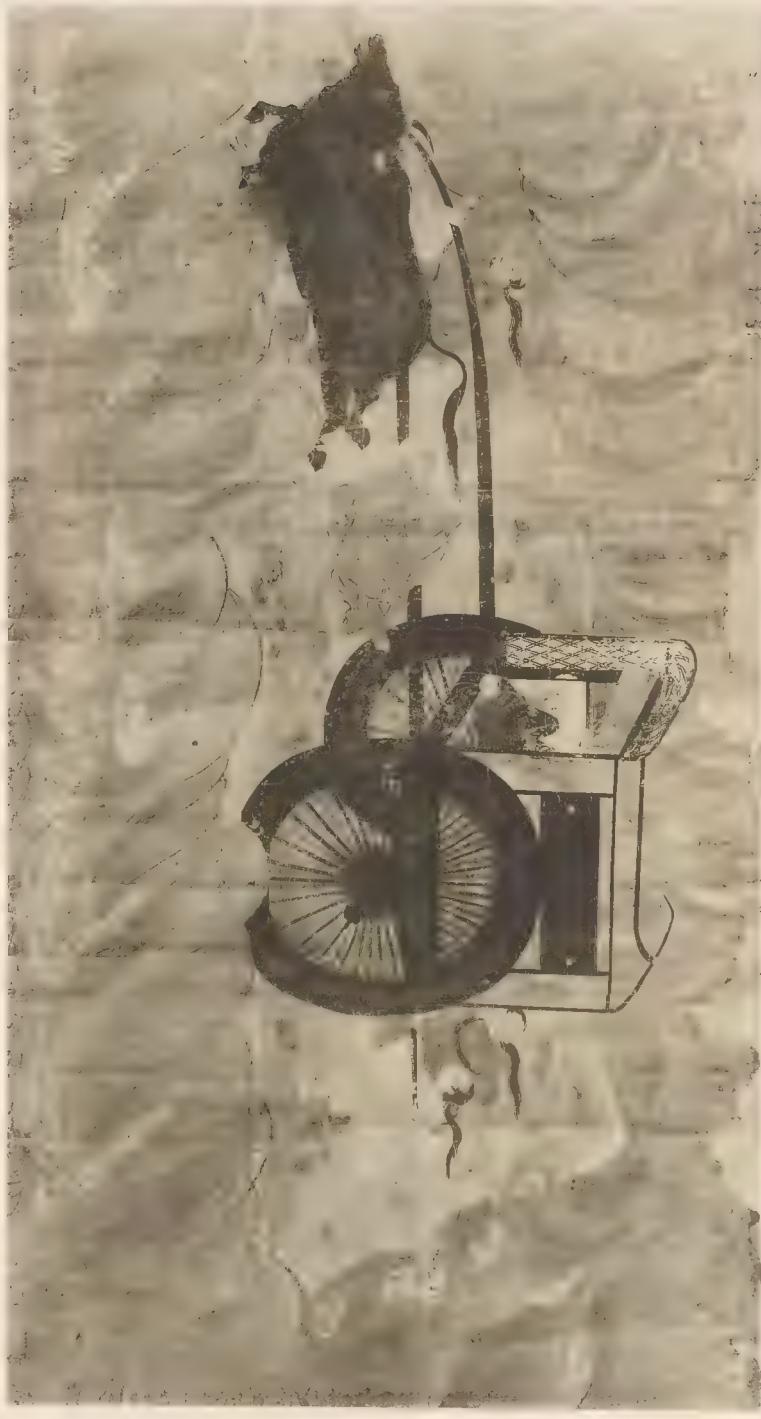
北齊天師錄

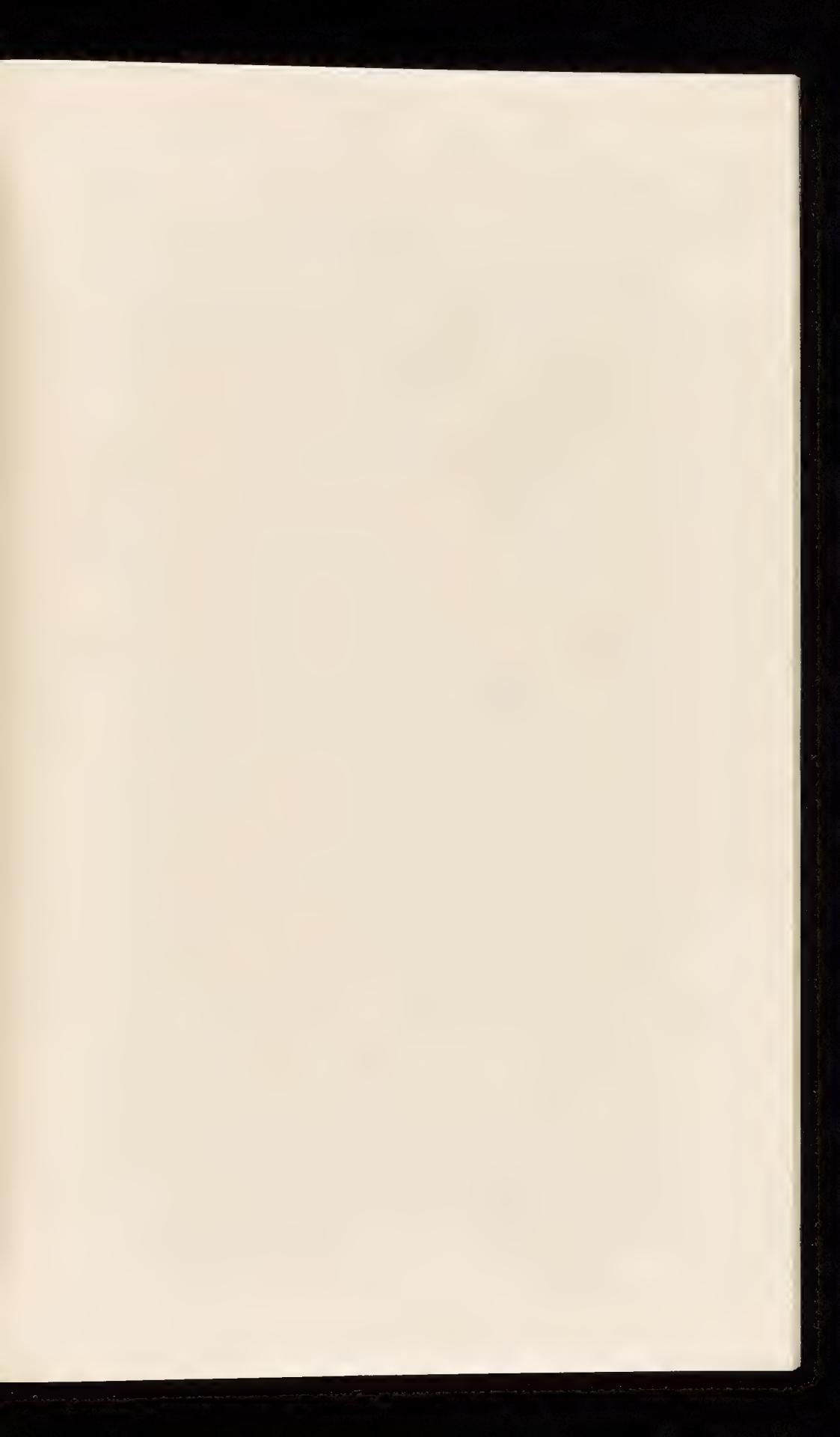
卷之三

HISTORICAL SKETCHES OF MICHIGAN'S SUGARARY.









普賢十羅刹女畫像(絹本着色)

傳藤原信實筆

巻二尺八寸四分、横一尺三寸六分

遠江國真言宗大福寺藏

普賢菩薩のことは第一冊に詳述したれば就て見る可し十羅刹は普賢菩薩の眷属にして其名を藍婆毘藍婆曲齒華齒黑齒多髮無厭足持瓈黎守帝奪一切衆生精氣と云ふ而して經によれば藍婆は其形貌又の如く毘藍婆は龍王の如く曲齒は天女の如く華齒は尼女の如く黒齒は神女の如く多髮は乾闢婆女の如く無厭足は頂行女の形の如く持瓈黎は妙吉祥天女の如く守帝は頂烏女形の如く奪一切衆生精氣は帝釋女の如しと云へり

茲に掲ぐる普賢十羅刹女の圖は遠江國西脇名なる大福寺の什寶なり大福寺は貞觀十七年西脇八七五年の開創に係り藥師如來の木像を其本尊として崇祀せり其像は古來理趣仙人の作と傳へて靈驗頗る顯著なりしかば在昔演名橋本の長者某の女法名妙相尼難病の平癒を祈り其宿願によりて此畫幅を納めたりと云ふ蓋し十羅刹の像の世間に傳はるもの頗る多く而して其形相は大抵天衣を着けたる天女の如く畫けるものにしてたまゝ其内の體を我那の衣服を着けたる態に寫せるものなきにあらざれども十體悉く本邦官女の姿態に描き成せるものにして其時代も古く且つ異に美術上之模範とするに足る可き名畫は此畫の外只僅かに東京美術學校に藏する所の畫其他光長及び龍藏の筆と傳へらるゝもの二三あるのみ此畫の筆者は古來傳へて信實建承久頃即ち西脇第十三世紀の初の人とされども其趣味を精鑒するに信實より少しく後の物に屬するが如し然れども其筆致の緊細賦彩の妍麗衣紋の精緻なるたゞひ信實の筆にあらずとするも固より希世の名畫たるを失はず且つ羅刹の服装は以て本邦服飾の史料に供す可く又其衣紋は以て藝術の参考に供す可く洵に珍重愛惜す可き逸品なり

SAMANTA-BHADRA AND TEN RÂKSASIS.

(Kakemono, coloured; 2 feet 10 inches by 1 foot 4½ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY THE TEMPLE, DAIFUKUJI, TÔTÔMI.

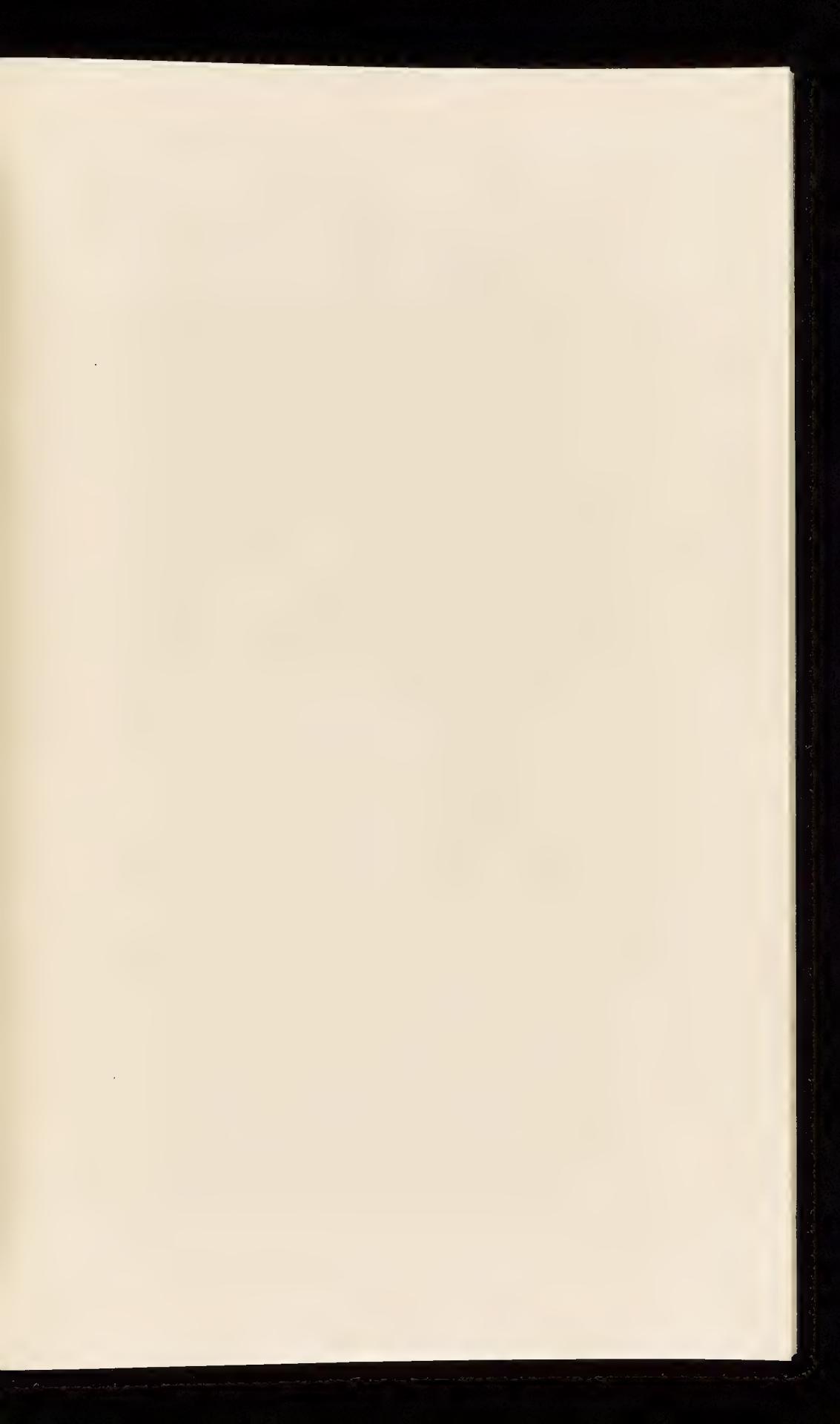
(COLLOTYPE)

Of Samanta-bhadra, we have spoken in Vol. I. of the present series. The Bodhi-sattva Samanta-bhadra has, according to a Buddhist sūtra, ten Râksasis (demonesses) in his retinue. Their names and a description of their persons are given, but we shall omit them here for the sake of brevity.

The picture here reproduced is among the treasures owned by the temple, Daifukuji, at Nishihama, Tôtômi. The temple was built in 875, and the chief object of worship enshrined there was a wooden image of Buddha Bheṣajya-guru, said to have been carved by Rishi (a hermit sage). Myôsô, the daughter of a rich man living at Hashimoto, Hamana, prayed to this Buddha for recovery from a disease, with which she was then afflicted. Her prayer having been heard, and her restoration to health having been effected, she offered the picture as a token of her thanksgiving.

Pictures of the ten Râksasis are very numerous in Japan, but, differing from the others, our picture represents all ten of them in the dress of court-ladies. It is one of the oldest productions of its kind, and may safely be followed as a model showing the style of costume worn in the ancient time by ladies of the court. We count it as one among the few of its kind which we possess; being similar to a picture in the Fine Art Academy of Tôkyô, and some others. This painting is attributed to Nobuzané, who flourished in the beginning of the 13th century, but, after carefully examining the style of the work, we are rather disposed to assign it to a period a little later than that artist. When we consider the strict and fine handling, the beautiful colouring, and the minute treatment of the designs of the robes, it must be regarded as the rare and precious work of an able hand. It serves also as valuable material for the study of the development of female dress and of ornamental designs of olden times.





隨身庭騎圖卷紙本淡彩

傳藤原爲家筆

(全長七尺七寸六分、堅幅九寸五分)

伯爵徳川達孝君藏

茲に出せる書卷の筆者は傳へて正二位権大納言藤原爲家なりと云ふ。安侯たりし徳川伊俄家の珍藏にして古來頗る有名なるものなり。卷中の人物は泰兼清同兼任中臣未近泰久則同兼利同兼躬同類方同久頬同弘方の九人にして各其側に姓名を書せり。茲には其五人を出せるのみ。而して久則の務書に寶治元年西暦一二四七年十月院御隨身であるを見れば是れ蓋し某院の御隨身たる九人が庭中調馬の寫生圖なる可し。古來賢達の士にして其名天下に喧しき者と雖も其肖像の後世に傳はるもの極めて稀れるに當時自身の徵を以てして其寫生の像を此書卷に留むるは稀有の名譽と謂ふ可し。更に稱す爲家書法を能くして精妙に致り且つ深く丹青の道を好みて能く歌仙の像を書き和歌を其上に題せり又綠起繪詞等書畫俱に筆致清雅の風を極む。今此書卷を見るに馳騁躍躍の能馴馭取の法筆々異に迫り神采々活潑せん。ことに當時寫眞の妙を究めて世人に推重せられたる信質第三冊半巻最縫起説明中に其傳ありと雖も未だ遠かに凌駕する能はざる所なる可し。而して其六法圓備し超凡入神の妙を存する處實に其筆とするも恐らくは不可ながらん。蓋し爲家と信質とは同時の人なれば爲家或は信質の技を傳へしに其間隔に至れるものにあらざるか。世に爲家の遺蹟と稱するもの鈴からずと雖も能く此書卷と括顧するに足るもの唯。僅かに時代不同歌合及び北野天神縁起等あるのみ。此等の名品は更に後冊に掲載して讀者に紹介す可し。

爲家は權中納言定家の長子なり。権大納言に任じ正二位に發せらる。父は和歌の名人なり。爲家二十餘歳にして未だ其衣鉢を傳ふる能はず。數父に責められて心大に之を悔ち遂に日吉神祠に詣りて神助を祈る慾らず紙あり。雖然其袖に落つ取て爲家大に喜び以て靈祝ご爲す。留り宿すること七晝夜。和歌を作ること一千首歸るに追び。完家慈鏡等其歌を見て大に之を稱譽したりと云ふ是れより才思日に進む。寶治中後嵯峨上皇の敕を奉じて續後撰み正嘉中又續古和歌集を撰し弘長中又上皇の敕を奉じて藤原實氏良寛西信富の法名等七人と共に仙洞百首を詠じ。七十五集と名づく。慶元五年五十九歳にて出家し法名を融覺また淨異と云ふ。世に民部卿入道と稱し。中院禪門とも號せり。建治元年西暦一二七五五年一月一日七十八歳にて薨す。

HORSEMEN.

(Two portions of a roll, slightly-coloured; the whole roll, 7 feet 8 $\frac{1}{2}$ inches by 11 $\frac{1}{2}$ inches.)

SAID TO BE BY TAMEIYÉ FUJIWARA.

OWNED BY COUNT SATOTAKA TOKUGAWA.

(COLLOTYPE.)

The roll of equestrian pictures, portions of which are here reproduced, is said to be by Tameiyé Fujiwara, and has been from olden time a famous treasure in the collections of Count Tokugawa. Nine horsemen, in all, are painted on the roll: their names being Kanekiyo, Kanetō, Suyechika, Hisanori, Kanetoshi, Kanemi, Yorikata, Hisayori, and Hirokata. Each name is written by the side of the respective horseman, as we see in the reproductions; and, according to the legend written at the side of Hisanori, they were attendants of an ex-Emperor (perhaps Go-Gaga). It is probable that the pictures are likenesses of attendant, who were training horses in the garden of the palace.

It is recorded in a certain history that Tameiyé was accustomed to paint portraits of sages and poets, and that he used to write some lines of poetry above the figures, as he was very clever both in painting and in writing. We can here confirm that record, because we see, in the present pictures, that the features and expressions of the trainees and the action of the horses are exhibited on the canvas in proper proportions; and that the writing, which was also by himself, is very fine and skilful. There are several pictures attributed to Tameiyé, but only this and a roll of the Panoramic History of Kitano can, with any confidence, be pronounced genuine.

The artist was the eldest son of Sadaiyé Fujiwara, who was famous for his Japanese poems. The son was also very clever in composing poems, and compiled several books on this branch of art by command of ex-Emperor Go-Saga. In 1256, he entered the priesthood, and called himself Yūkaku or Jōshin. He died in 1275, when he was seventy-eight years old.

眞一日十人十萬の下落を

氣と氣、以迄朝天源に帶びての運を爲す銀物の争取だ。二月五日

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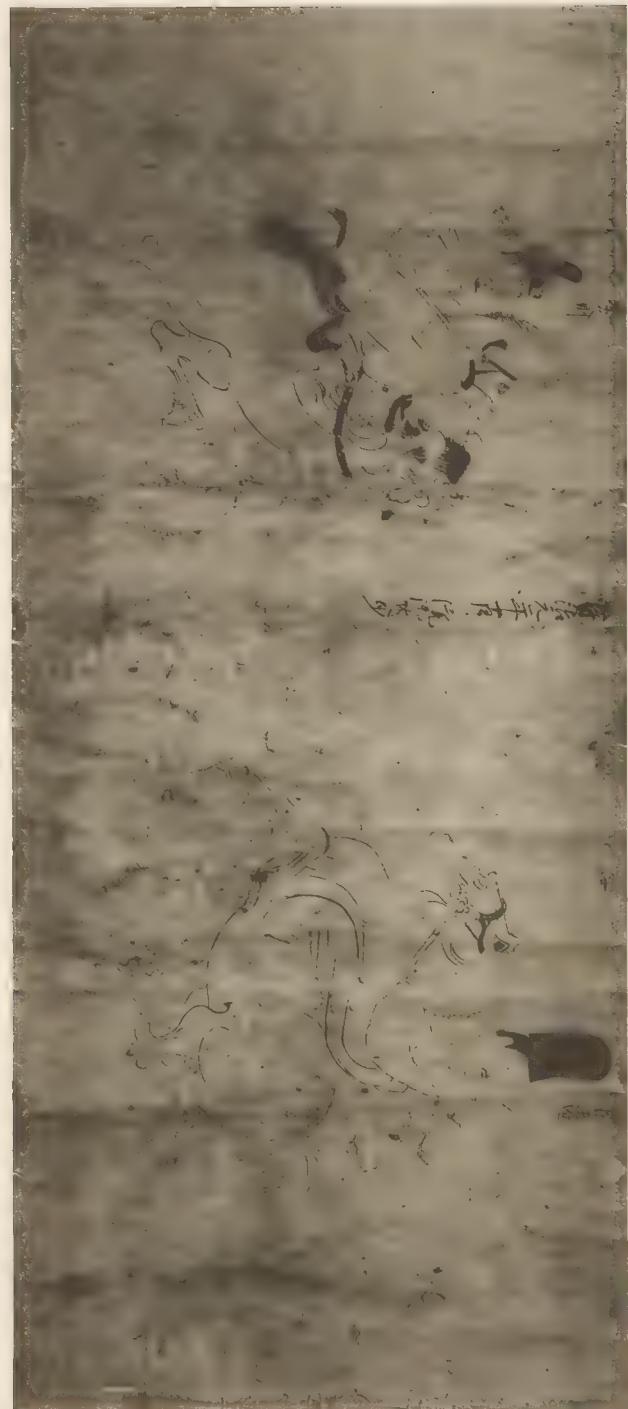
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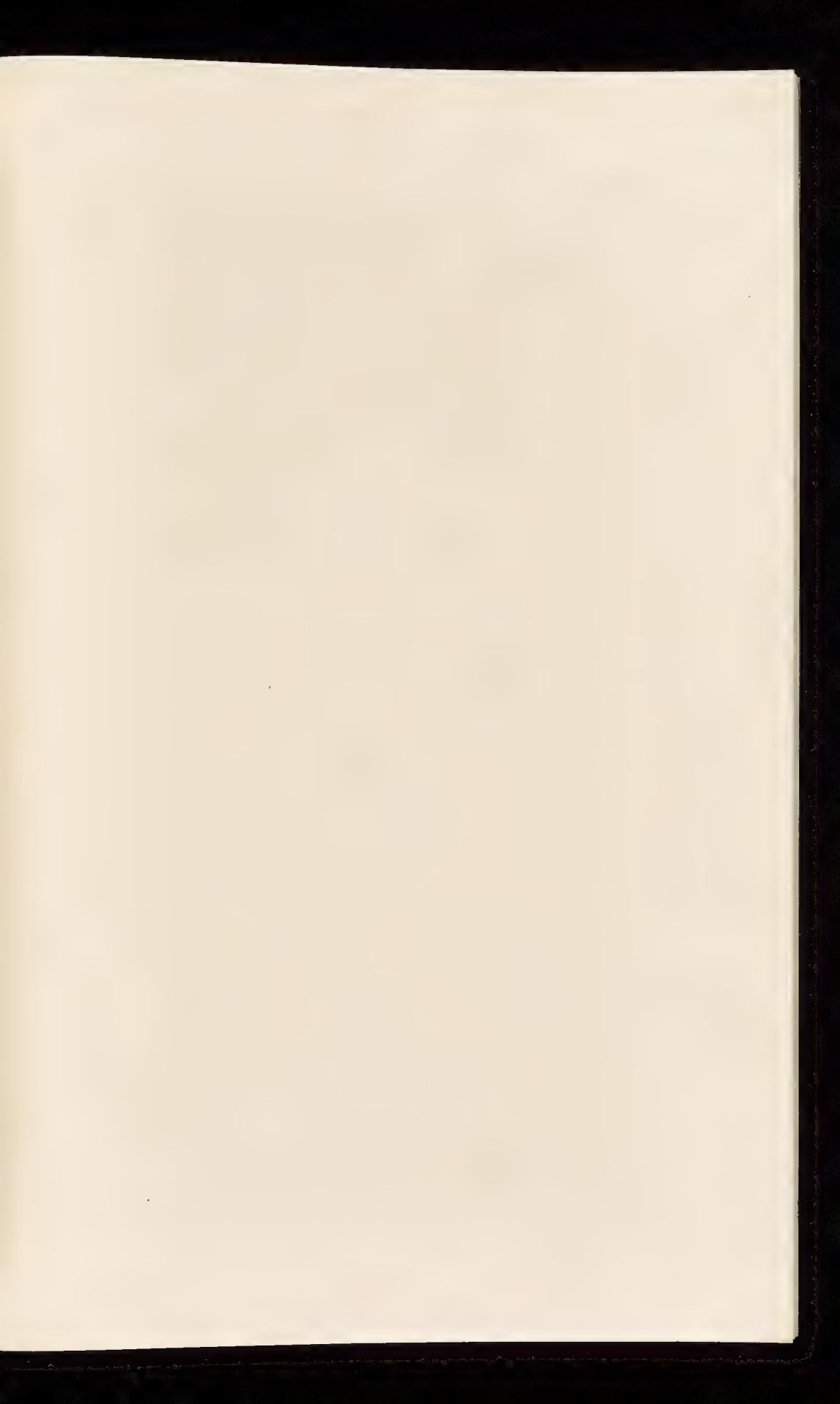
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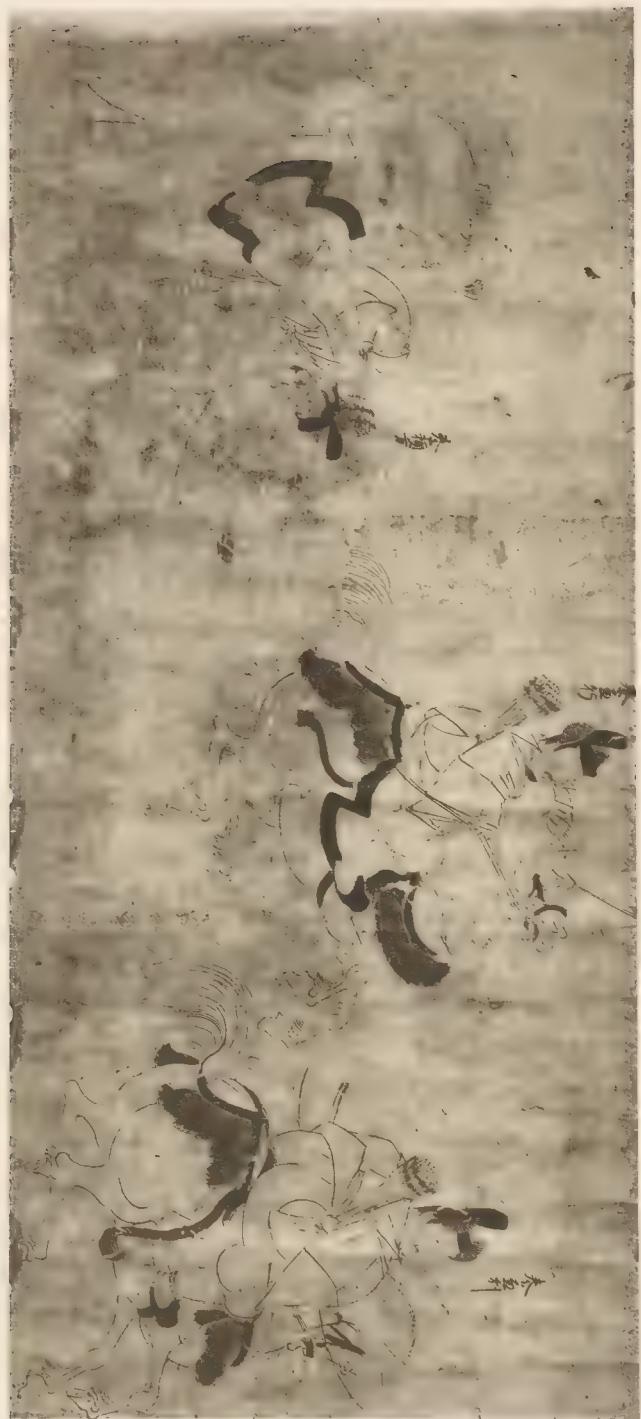
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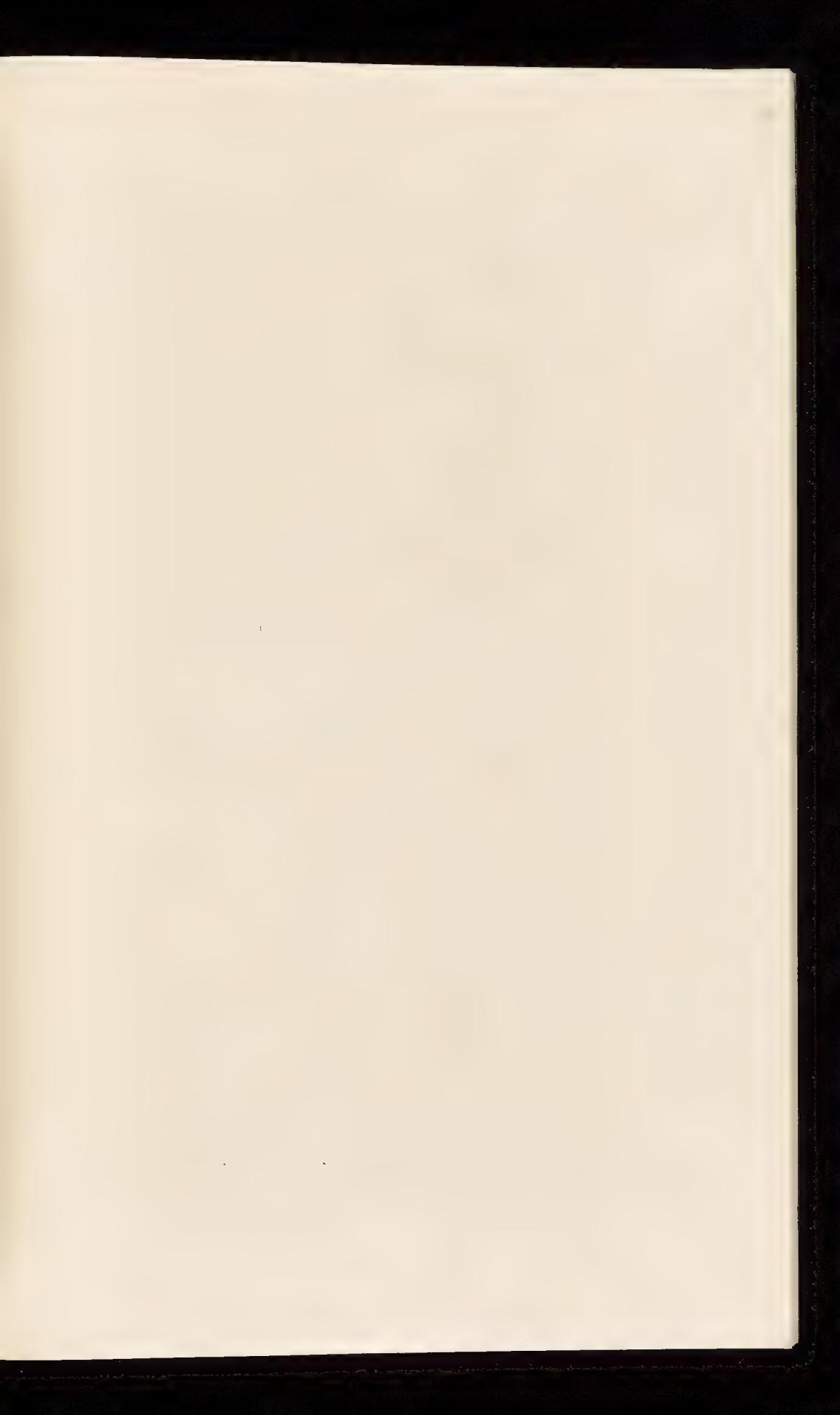
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在原行平卿畫像絹本着色)

傳藤原爲繼筆

(高二尺六寸、横一尺八寸七分)

東京片野邑平君藏

在原行平卿は平城天皇の皇孫にして阿保親王の第二子なり初め親王たりしが天長年中父阿保親王上表して子男に姓を賜はらんことを請ひしかば乃ち行平兄弟に姓を在原朝臣と賜へり行平性學を好み嘗て獎學院を左京三條に創す又和歌を能くし丹青にも長ず正三位に敍せられ中納言に任じ寛平五年(西暦八九三年)七月十九日七十六歳にて薨す茲に掲ぐるものは其繼色紙に書せる如く即ち行平卿の像にして前に跪坐せるものは鷹祠なり世に業平朝臣の像は往々散見されども行平卿の像に至りては殆んど見ることなし此像は古來傳へて藤原爲繼筆なりと云ふ賦彩溫雅にして筆法雄健實に能く行平の神情を寫し其雰囲として秦の如くにしてしかも威容の儼然たるもの人をして行平其人をして對する感あらしむ殊に繼色紙に描ける草花蝶鳥の圖は以て優美の趣を寄せ書法の精妙なるは更に一段の韻致を添ふ蓋し爲繼の祖父隆信及び父信實は俱に肖像畫の大家として名聲當代に冠絶せるもの爲繼また父祖の衣鉢を紹ぎて此の如き超凡の妙技を發揚す觀者もし此畫を以て本書第四冊に掲げたる源賴朝畫像隆信篠山城國神護寺藏に比較對觀せば爲繼の畫系の風格を領略するに於て興味の津津たるを覺ゆ可きなり

藤原爲繼は正四位下中務大輔信實の一男にして正四位下右京大夫隆信の嫡孫なり從三位に敍し中務大輔に任じ文永三年(西暦一二六年)薨す其遺蹟の傳存するもの極めて稀れなれば此畫の如きは特に珍重愛惜す可きものと謂ふ可し

YUKIHIRA ARIWARA.

(Kakemono, coloured; 3 feet 7 inches by 1 foot 10½ inches.)

SAID TO BE BY TAMETSUGU FUJIWARA.

OWNED BY MR. SATOHIRA KATANO, TÔKYÔ.

(COLLOTYPE.)

Yukihira Ariwara was a grandson of Emperor Heijô. He was a studious nobleman and he established an academy, called Shôgaku-in ('Academy for Encouraging the Pursuit of Literature'), in Kyôto. He was talented, both in composing poems and in painting pictures. He died in 893, at the age of seventy-six. The principal one of the figures here reproduced, is a portrait of Yukihira, and the person kneeling before him, with a hawk on his left wrist, is an attendant upon the nobleman. The picture is said to have been by Tametsugu Fujiwara. The use of the brush is regular and healthy; the colouring, mild and gentle; and the taste, lofty and profound. By the eminent success in treatment, the character of Yukihira is fully brought out on the canvas. The artist was a son of Nobuzané (beginning of the 13th century), and a grandson of Takanobu (last part of the 12th century); both of whom were famous as clever painters of human likenesses, and, accordingly, it is reasonable to assume that Tametsugu was possessed of entire ability to produce such a picture as this, having been influenced by the character of his progenitors. If an interested student will compare this portrait with that of Yoritomo Minamoto, painted by Takanobu (reproduced in Vol. IV.), it will afford him much satisfaction, and he will understand the connection which existed between the two artists, both in blood and in professional attainments. Tametsugu died in 1266.

YUKIHEI ARAHIMA

oder nicht mit einer der anderen Personen

PRINTED BY M. SATHYA KATAOG, TIGRAY.





寒山拾得圖雙幅(紙本墨畫) 傳因陀羅筆

谷堅二尺五寸三分 横一尺七分

伯爵伊達宗基君藏

世間往々因陀羅の筆と傳ふる所の畫あり而して茲に出す寒拾二子の圖は其最も優秀なるものなり然れども因陀羅とは抑何人なるか之を詳にするを得ず君臺觀左右帳記には支那元朝西暦一二八〇年—一三六七年の人と爲し又其別本には幻陀羅と記し天竺寺梵僧と注せり然るに支那の畫史中國院羅なる人を載せざるのみならず支那人に因字を姓とする者なく陀羅も亦彼國の成語にあらざるより見れば其支那人にあらざるや言を俟たざるなりされば因陀羅は元時代に支那に來り天竺寺に留まりし印度僧にして墨戲に長じたるものならんか而して其畫と傳ふるもの、中に咸淳十年西暦一二七四年に入寂したる宋の心月石深の賛せるものありと云へば因陀羅が咸淳以後の人ならざりしこと推して知る可し要するに其傳歴は極めて茫然たれども兎に角に畫品の上より見ることは筆致洒脱清雋にして毫も俗坌を留めず且つ所謂毫を惜むや金の如く僅々數個の線條を以て一氣呵成し些の滌滌を示さず能く寒拾二子をして紙上に躍如たらしめたるの靈腕に至りては禪門の碩德にして且つ畫中の三昧手たる者にあらざれば決して能はざる所なり

HAN-SHAN AND SHIH-TE,

(A pair of Kakejiku, monochrome sketches; each, 2 feet 6 inches by 1 foot 3/4 inch.)

SAID TO BE BY INDRA.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE)

We often come across works said to be by Indra, and the pictures here reproduced are among the best of them; but who Indra was, is difficult to ascertain. According to a certain record, it is said that he was an artist of the Yuan dynasty (1280-1367), an Indian priest who had lived in the monastery Tien-chu-ssu. We have one picture, attributed to him, which bears a eulogistic note by one Shih-hsi, a priest of the Sung dynasty, who died in 1274. From this, Indra seems to have arrived in China and to have lived in that country from the end of the Sung dynasty to the beginning of the Yuan. Although his career is not certain, his work is beyond the range of ordinary artists; the style being simple, witty, and suggestive, betraying not a trace of awkwardness. The whole figures of the two hermits are depicted as vividly as they can be, with only a few strokes

卷之三

卷之三

五穀為尊

題

風和月海

題

美酒奇比海

題

玉華堂

詩

得魚割立微

醉

言橫峭峻

醉

舉筆歌題詩

醉

招起芭蕉葉

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雲庵一張紙

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善畫人間事

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對物微多慨

題

出皆妙筆極

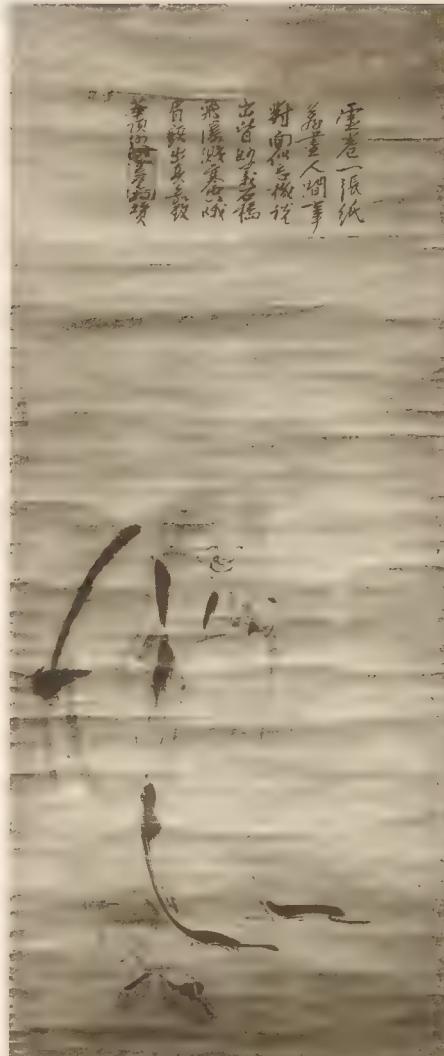
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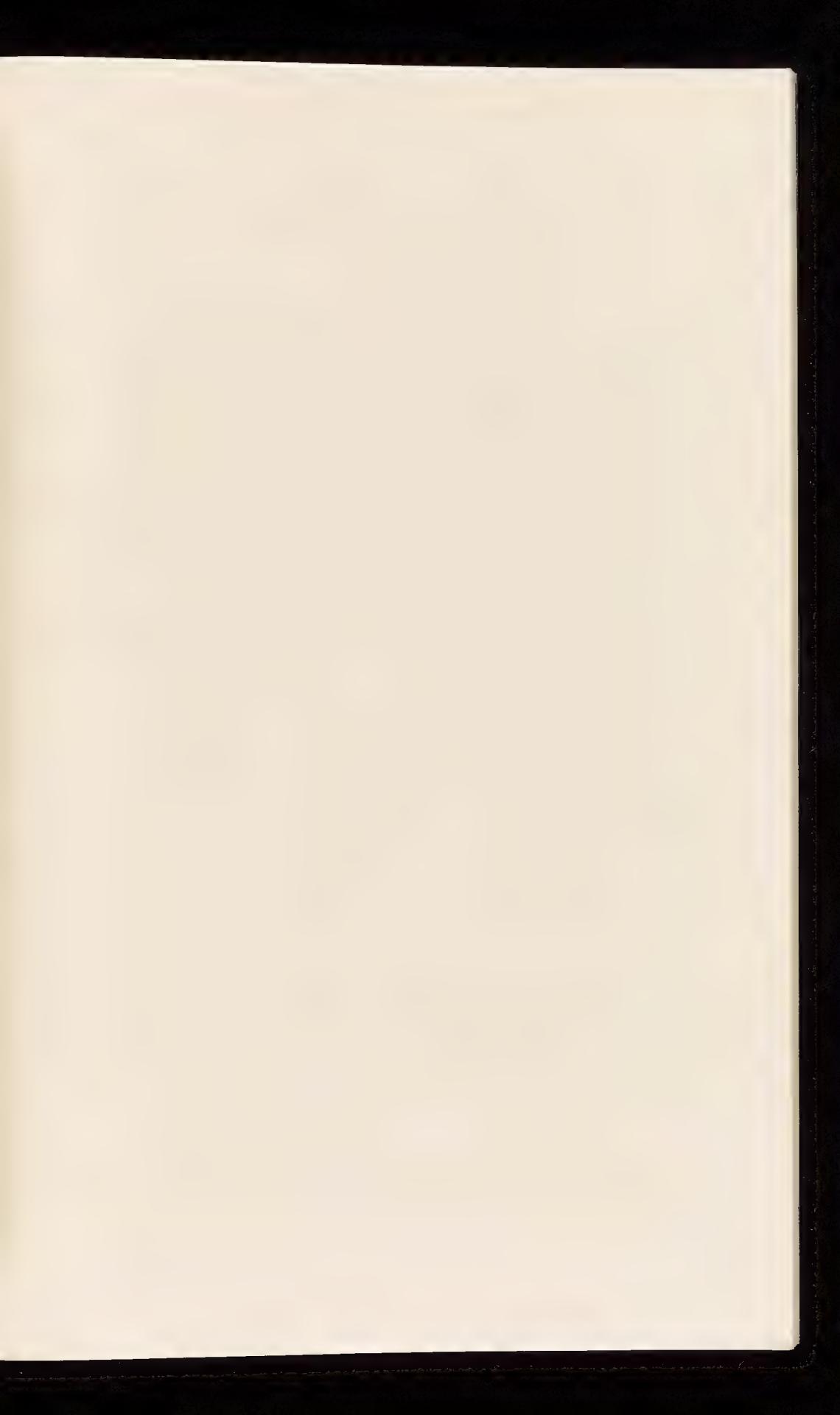
飛揚無處尋

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貴賤出其義

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山水圖雙幅絹本淡彩

傳支那宋朝馬達筆

(各墨四尺三寸九分，橫一尺九寸五分)

伯爵德川達道君藏

茲に掲ぐる山水畫雙幅は古來傳へて馬達の筆と稱するものなり。馬達は支那南宋朝西暦一一二七年—一二五九年馬世榮の子にして有名なる馬達第八冊に其傳あり。兄なり。畫史によれば、山水人物花禽等孰れも家傳の妙を得たり。就中禽鳥は羽毛燃然として生動の態飛鳴の狀甚其真に追り。鳥遠と雖も及ぶ能はざるの妙あり。其他の畫に至りては、確實に遠に如かず。云へり。今此二幅の山水畫を見るに、嶄然たる奇峯を後にし、漾々たる清流を前にし、疊柯たる古松の下、静かに松猿に和して琴を彈するの雅客あり。又遠巒模糊として相連り、奇樹亭々たる處眼を放つて、浩渺たる江面を眺むるの韻士あり。其結構整齊、布局開闊、加ふるに筆致峻拔氣韻清逸にして優に山水畫中の逸品と稱す可し。然れども此畫素より落款なく且つ仔細に之を展觀するに其時代馬達より少しく新たなるを覺ゆ。或は馬家の流を酌むの名工之作りたるか否く疑を存して博雅の鑑識を俟つ。

LANDSCAPES.

(A pair of Kakemono, slightly-coloured; each, 4 feet 4½ inches by 1 foot 11 inches.)

SAID TO BE BY MA KUEI (CHINESE.)

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE.)

The landscape-sketches here reproduced are said to be by Ma Kuei, of the Sung dynasty of China (1127-1259), who was the eldest son of Ma Shih-jung, and the elder brother of Ma Yuan, one of the ablest artists of the dynasty (see Vol. VIII., 'Moonlight Scene'). According to a history of Chinese artists, Kuei was especially skilful in painting birds, and his pictures admirably display every detail of their action, so that, in this particular, even Yuan could hardly have surpassed him; but he was rather inferior to his younger brother in the treatment of all other branches of their art. We see that the landscape-sketches before us are in good proportion and are orderly composed, and that the brush-work is very healthy and strong; while, at the same time, they are full of the spirit of the Ma school. It is extremely doubtful if they are genuine Kuei's. Upon examining them closely we are strongly inclined to believe that they were painted by an artist of the Ma school, but one who lived somewhat later than Kuei. Whoever the painter may have been, the *kakemono* are among the master-pieces of landscape-sketches by Chinese artists.

卷之三

山人集

詩

七言律詩

送王仲子歸山中

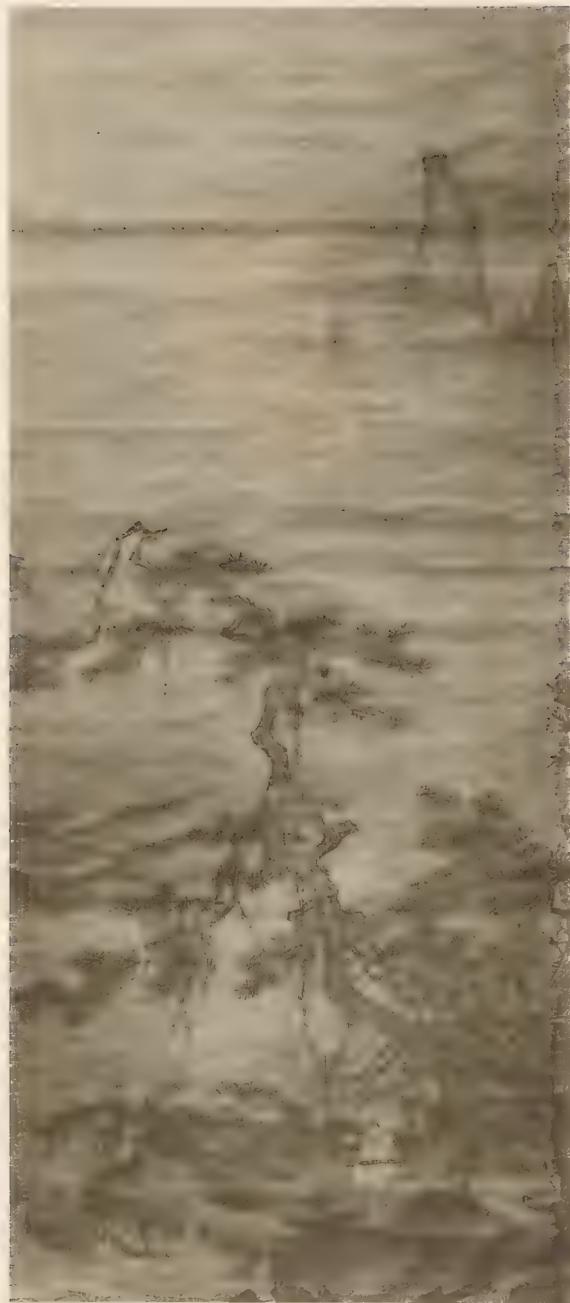
王仲子，字子思，號山人，山東人。善詩文，有《山人集》。

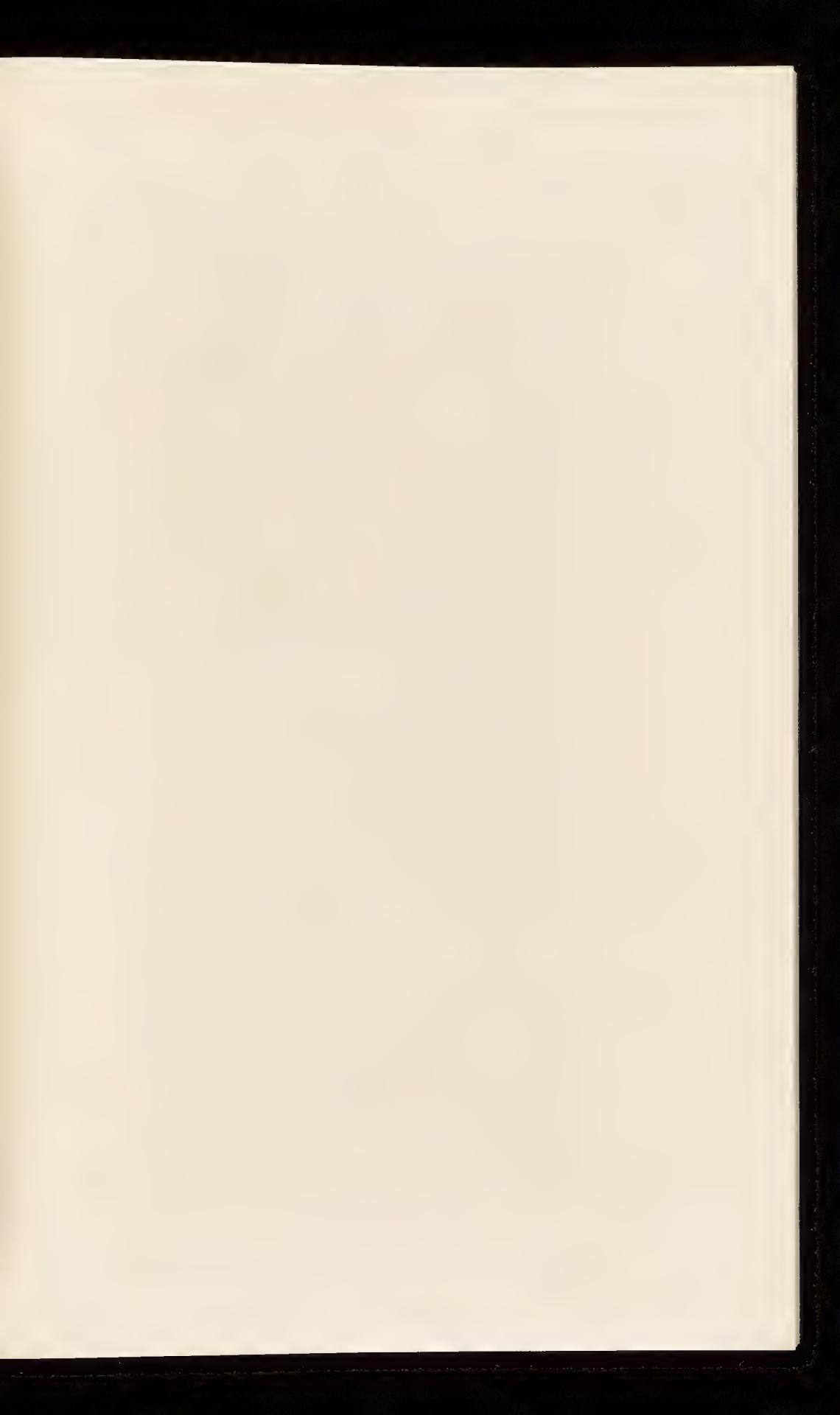
送君歸去我心悲，
歸去歸來是故鄉。
風雨蕭蕭春色暮，
鶯鶯恰恰暮春時。
山中日月長如晝，
山外年華短似流。
莫使山人成浪死，
莫使山人老白頭。

送王仲子歸山中

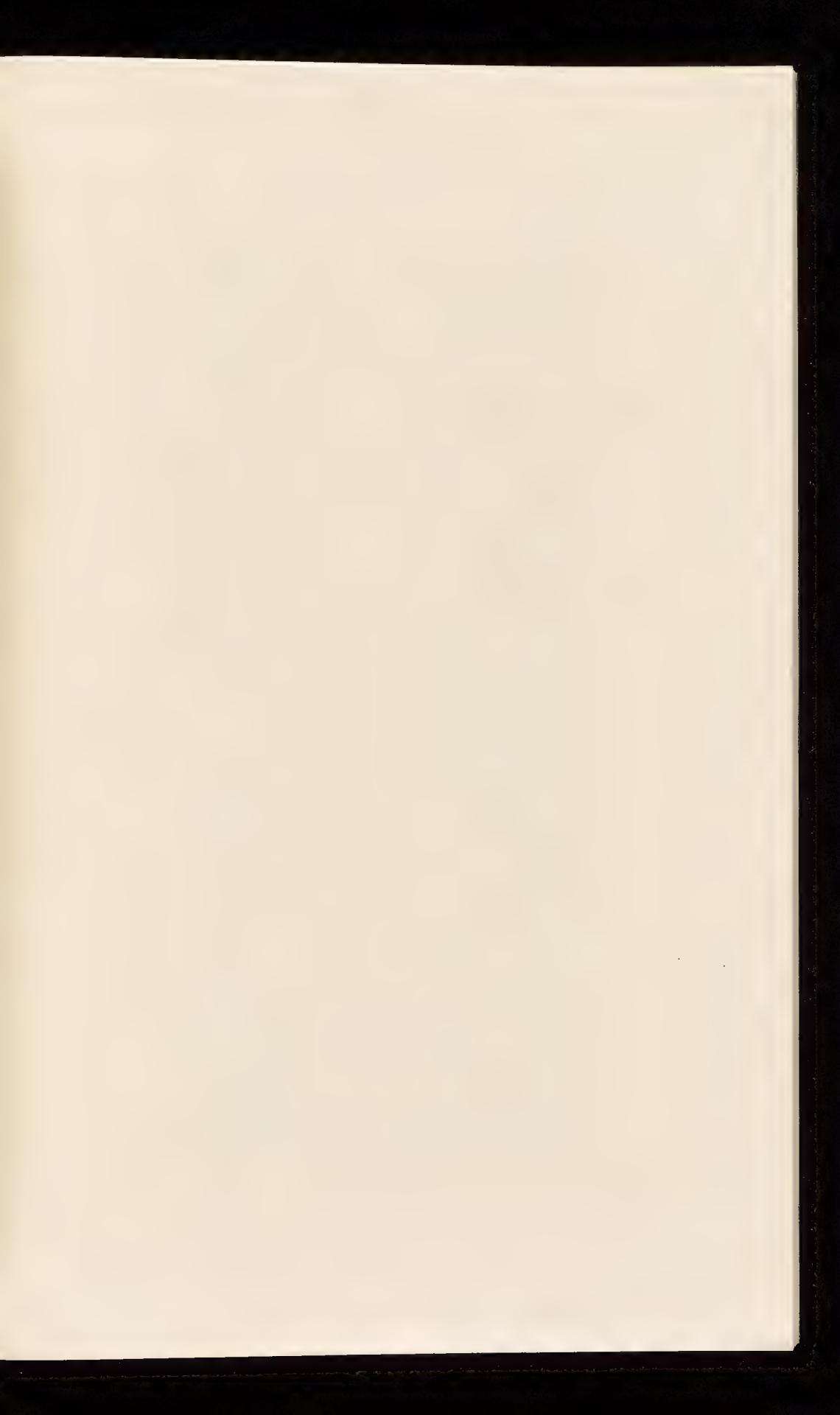
王仲子，字子思，號山人，山東人。善詩文，有《山人集》。

送君歸去我心悲，
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山中日月長如晝，
山外年華短似流。
莫使山人成浪死，
莫使山人老白頭。









寒山拾得圖(絹本着墨畫) 傳支那元朝顏輝筆

(墨四尺、横一尺七寸六分)

子爵小出英延君藏

寒山拾得のことば第三冊に於て既に之を述べたり茲に掲ぐる二子の圖は傳へて顏輝の筆とす輝は第二冊及び第六冊等に記せる如く支那元代西暦一一八〇年一二六七年の人にして道釋人物畫の大家なり彼士の一批評家皆て其畫を評して曰く筆法奇絕にして八面生意あり展闊の間人をして坐ろに目を騒かさしむ深く造化の妙を得たる者にあらずんば曷ぞ克く茲に斐らんや此の如く額輝は其本土に於て深く重せられしが更に其畫が我國の繪畫界に及ぼしたる影響に至りても亦甚だ大なり乃ち宋元一派及び東山時代(西唐第十五世紀の名匠)は皆顏輝を尚慕し矣の有名なる美殿司の如きも亦之に私淑して其格を更め遂に一派を開けり是れ蓋し其作品の至妙にして斯道の標範と爲すに足るもの多かりしに由らざる可らざるなり茲に出せる圖の如き筆致遒勁にして能く二子の風神情姿を寫出し生氣躍々たるものあり洵に希有の名品と云ふ可く其古來幾多畫家の模範たりしは素より論を俟たざる所なり

HAN-SHAN AND SHIH-TE.

(Kakemono, monochrome sketch; 3 feet 11 $\frac{1}{4}$ inches by 1 foot 9 inches.)

SAID TO BE BY YEN HUI (CHINESE).

OWNED BY VISCOUNT HIDENOBU KOIDE.

(COLLOTYPE.)

A note on the two hermits, Han-shan and Shih-te, will be found in Vol. III. The picture here reproduced is said to be by **Yen Hui**, a famous artist of the Yuan dynasty (1180-1367), who won, as we stated in Vols. II. and VI., wide admiration in China; while his influence upon old Japanese art was exceedingly great, for almost all the noted artists of the Higashiyama era (15th century), and especially the Takuma artists, were imitators of his art-style. Myōchō, to whom we have so often referred in the present series, is said to have polished his method by study of this Chinese artist's productions. His influence upon the development of pictorial art during the Ashikaga period, deserves special mention. The picture here reproduced is, no doubt, one of his masterpieces; the character of the two hermits being fully brought out, and the strength of the brush being especially noticeable. This must have served as a model for paintings of its kind.

「こゑす西」其音を聴き得家の外郎は「おお氣
普請を募り出で事間隔がひかるより御仕合の品目
遣り出せる間に成る年数要領四〇年とて風雨
と歎きに至るのを以て山川の有する物であるが
斯く開拓も垦殖も其商品を販賣せしと謂甚に耕種
と經營の時も亦之の爲めに其餘の更に無く一
〔耕種〕稟十世共通し各社耕種の販賣失へむ者皆
口正ひて本業の大半を以て一派之内の山川内外
に散在する私地の供給の餘裕を得て其の運送
を盡らぬか之の職の職業也其本業より外に歸る重奪
歸らず身分も亦耕作の休むる所あるが故に最も
初坐怠るゝ間圓の間人坐らず坐まつて口日暮闇もじ
の一世も寝せず其良辰吉日も口日暮闇もじの
一・二・三・六・半坐の人物アラシ野體人體の大家業も耕土
莫の事六代繼承の傳家であるが支那正西脇一八人の半
耕つてゐる二千石の國司財へて賦役の第一を賦役第二番
泰山郡耕心の如く年三番三付と號する無く生れ立つて耕

寒山子別圖錄本墨跡

卷之三

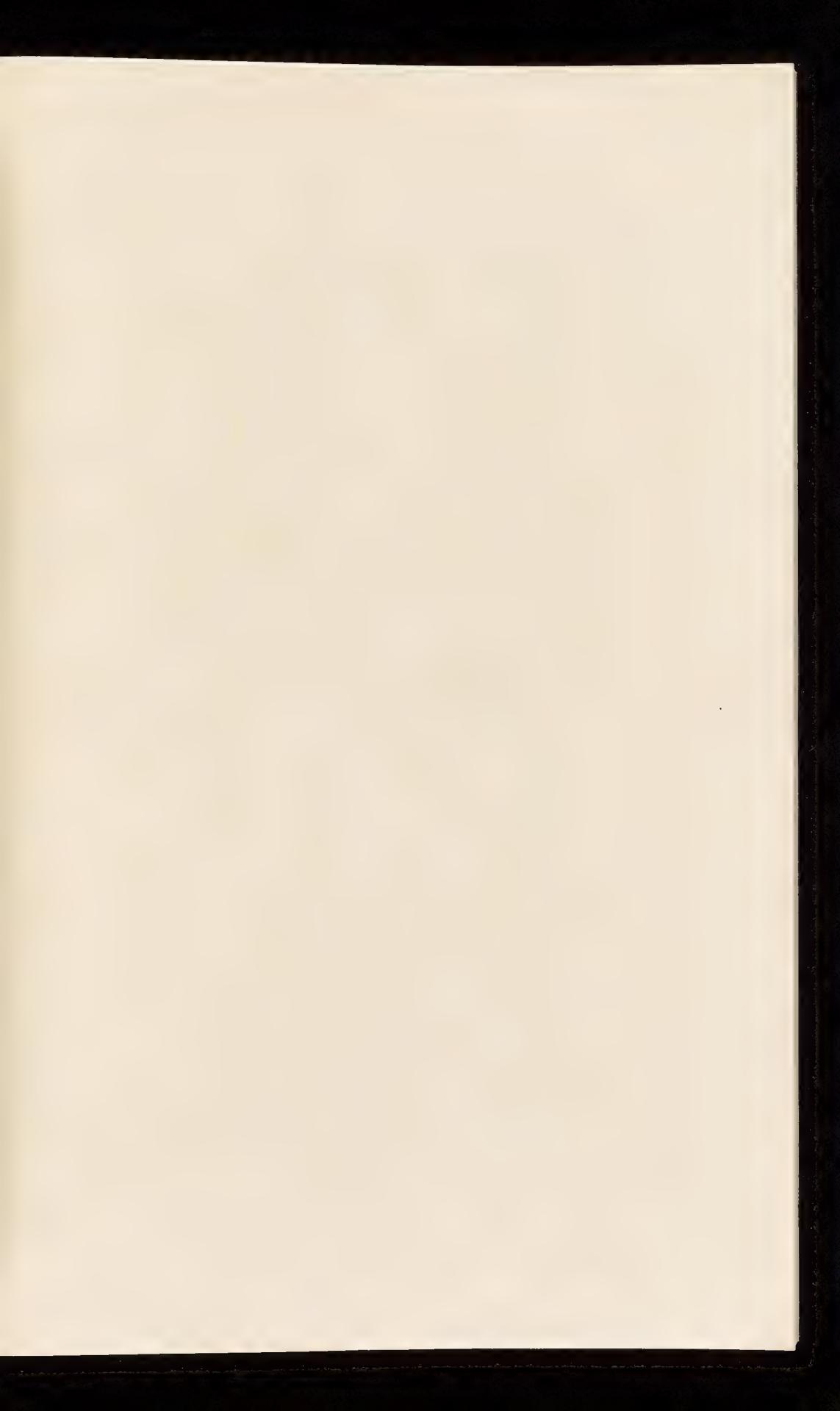
ЛТ-НН2 ДИА ИАН-ИАН

Constitutive feedback from the brain to the body is also important for motor control.

OWNER BY ASSOCIATE HIGHLIGHTS

symplectic adjoint III. $\text{Lie}(M)$ in Ban_θ *isomorphic*, *and* $\text{Ad}(\alpha)$ *not odd nor alone*





猿猴圖雙幅絹本墨畫 傳默庵筆

(各四尺二寸二分、横三尺一寸五分)

子爵小出英延君藏

古來支那風の書にして古色を帶びたる猿猴の書あれば人多く指して
收溪又は默庵の筆なりとし馬を看れば趙子昂元朝の名匠なりとし龍
に遇へば即ち陳所翁南宋の大家を呼ぶ蓋し是等の書題は彼等の長處
にて其作品も亦多きに由るなり茲に出せる猿猴書の如きが古來默庵
の筆と傳へらるゝものなり然れども默庵とは何人なるか或は本邦人
なりと云ひ又は支那人なりと稱せられ其說一定せず琦楚石錄不舊印
譜等の諸書によれば默庵は日本僧にして求法の爲め入宋し牧溪を師
として書を學ぶ矣の潘默庵即ち是れなりと云ひ又夢想園師の法嗣に
默庵周諭或は瑜に作る禪師なる人あり應安六年西暦一三七三年六月
十七日歲五十六にて寂せしが墨戲を善くせり此人即ち是れなりと云
ふ之に反し默庵を支那人なりとする説に從へば南宋の王介にて慶
元年間西暦一一九五年一一二〇〇年丙寅と爲り善く山水人物を書き
馬遠夏珪我が宋朝の名匠を學びて其妙を得亦梅蘭を寫すに長じたる
人なりと云ふ然れども王默庵の猿書を能くせしこと毫も所見なし但
し君臺輒左右被記及び皇朝名畫拾象の如きいづれも支那人なりとし
殊に拾象には宋人王介默庵と號す其書今傳はらず又元に僧默庵あり
俗に牧溪の再來と謂ふ墨書を能くす云々との説を附せり此の如く默
庵の傳に就きては頗る明晰を缺ぎ此書の如きも果して何れの默庵の
作なる可きか之を判斷すること容易ならずと雖も兎も角に其支那書
の趣を帶び且つ頗る牧溪の面影を有するが如き前に好古家の穿鑿に
値するの名品なり

MONKEYS.

(A pair of Kakemono, monochrome sketches; each, 4 feet 3½ inches by 3 feet 1½ inches.)

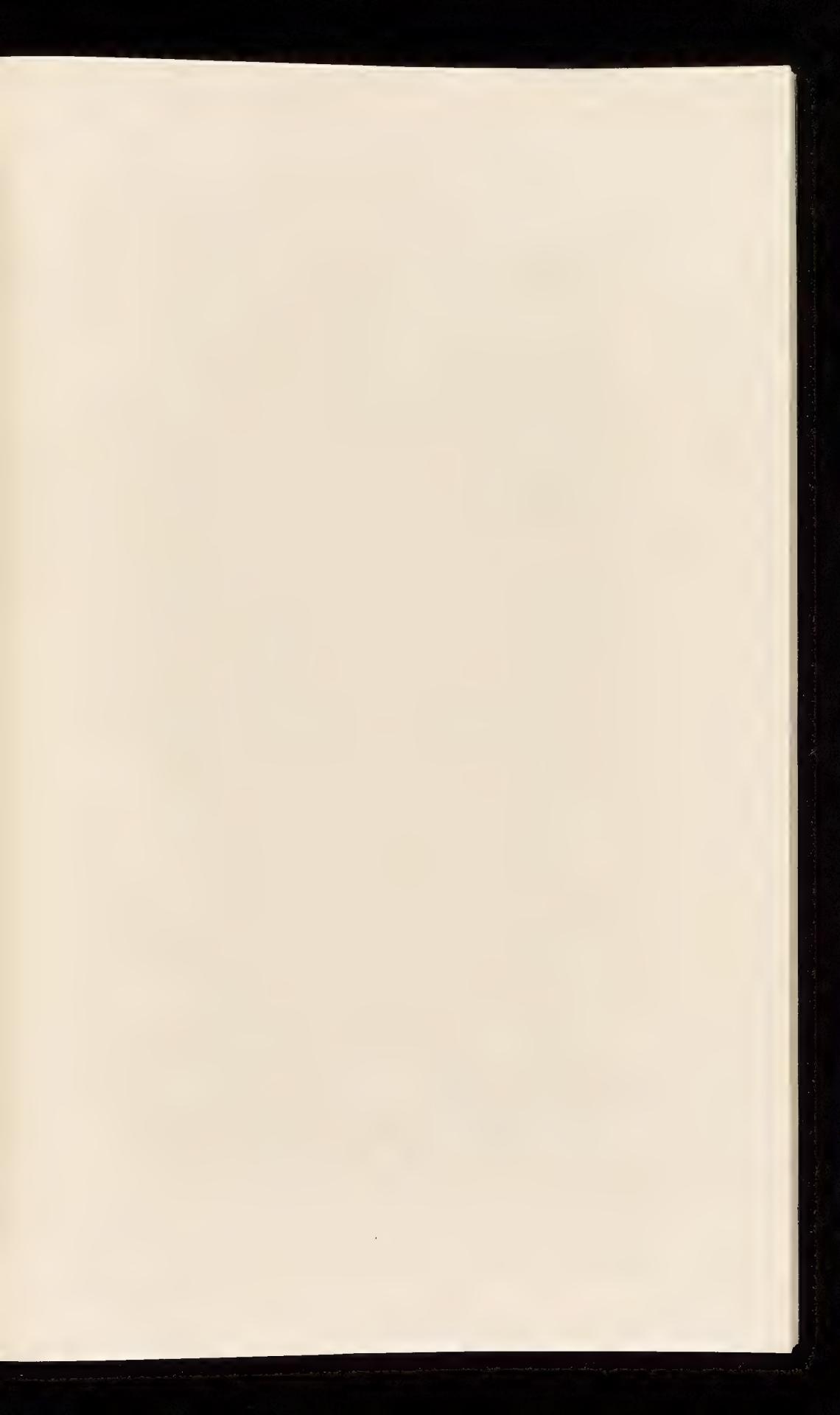
SAID TO BE BY MOKU-AN.

OWNED BY VISCOUNT HISANOBU KOIDE.

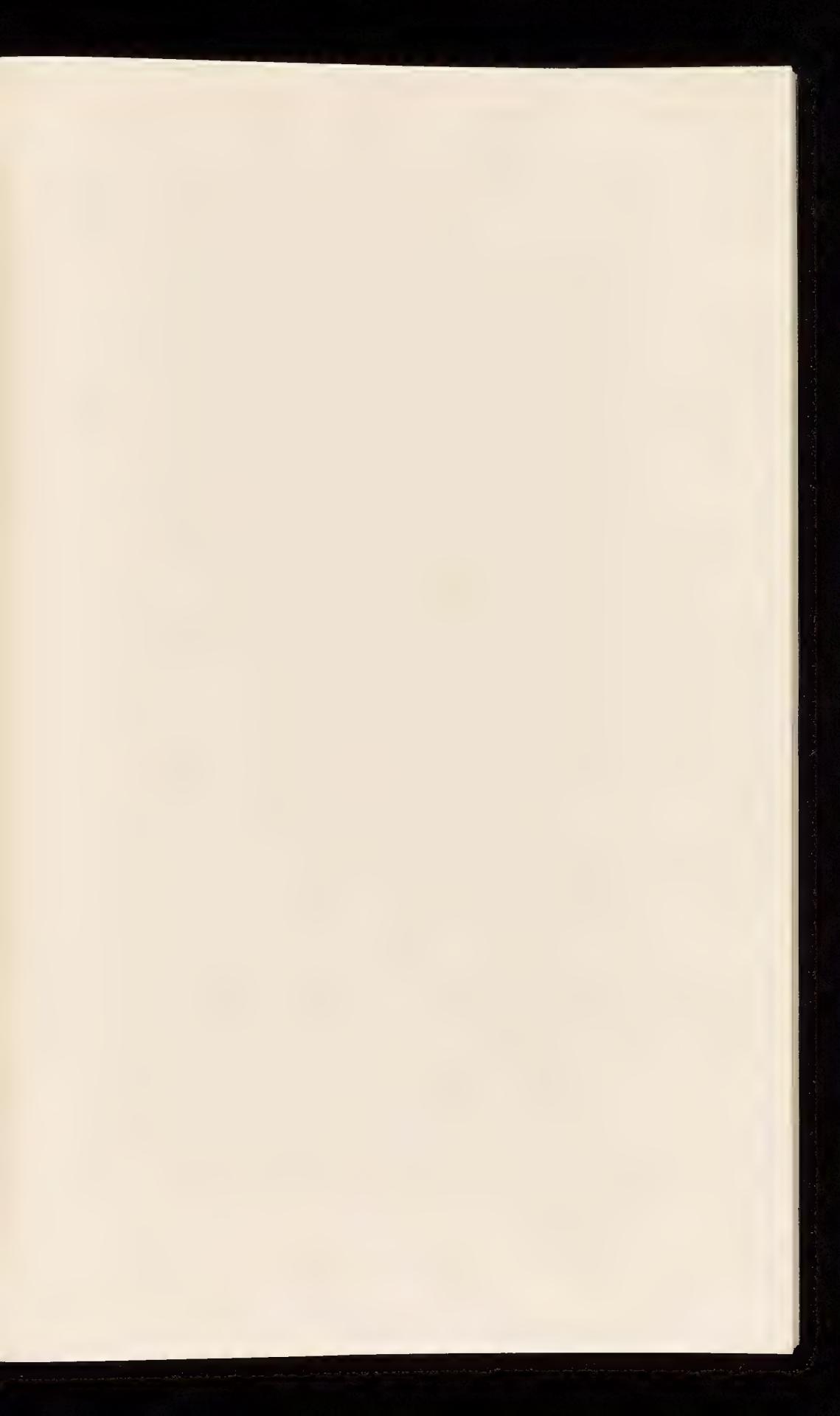
(COLLOTYPE.)

People used to attribute any ancient monkey picture, which was drawn according to the canons of a Chinese school, to Mu-chi, of the Southern Sung dynasty (1127-1259), or to Moku-an, whose nationality has not been identified; some think him to have been a Chinese, others a Japanese, as his life and career are not clear to us. According to some books, he was a Japanese, who went to China during the Sung dynasty and studied art under Mu-chi; according to another authority, he was a priest, skilled in the use of monochrome, who died in 1373, aged fifty-six. Those books which represent him as having been a Chinese, say that he was Wan-chieh, otherwise called Moku-an (Mo-an), an artist who flourished towards the end of the 12th century and in the beginning of the 13th. Furthermore, there was a Moku-an, skilled in monochrome, who lived at the time of the Yuan dynasty. As these traditions differ so widely, we are by no means in a position to speak with certainty. As for the present picture, we see in it a trace of Chinese taste and find that it somewhat resembles the work of Mu-chi.









聖一國師畫像(紙本墨畫) 僧兆殿司筆

(高一尺一寸七分、横一尺三寸八分)

京都臨濟宗大本山東福寺藏

我國の繪畫は支那に淵源したものにして其書法の如き亦本どし其國の文人或は書を學ぶは則ち書を學ぶに異ならずと云ひ或は書法の在る處即ち書法の在る處なりと云ひ全く二者を同一視したり故に彼の書法に於ける眞行草三體の論をの如き書法にも亦適用せられ其描法をして變態の妙あらしめたり茲に掲ぐる兆殿司(正平七年—永享三年即ち西暦一二五二年—一四三一年の聖一國師畫像は即ち其標準本たり試みに之を裏に第六冊に掲げたる聖一國師畫像に比せよ其書く所同じく其筆亦同一なるに拘らず兩者大に趣を異にし恰も別手に出るが如し第六冊に出せるは即ち所謂眞體の書にして筆法謹嚴博彩慎密を極めたり今像に至つては即ち其草なるものにして筆致閑疎風韻掬す可し是れ描法の異なり而して奇正變化行く所として可ならざるなきは即ち兆殿司の筆力なり彼れ此妙技を以て東山時代西暦第十五世紀水墨畫の天地を開拓し承く後人の仰ぐ所たりしが眞に貴重するに堪えたり即ち此書は本邦繪畫史に留意するもの、必ず査閱せざる可ざるの材料なり

SHÔICHI KOKUSHI.

(Kakemono, monochrome sketch; 1 foot 2 inches by 1 foot 4½ inches.)

BY MYÔCHÔ.

OWNED BY THE TEMPLE, TÔFUKU-JI, KYÔTO.

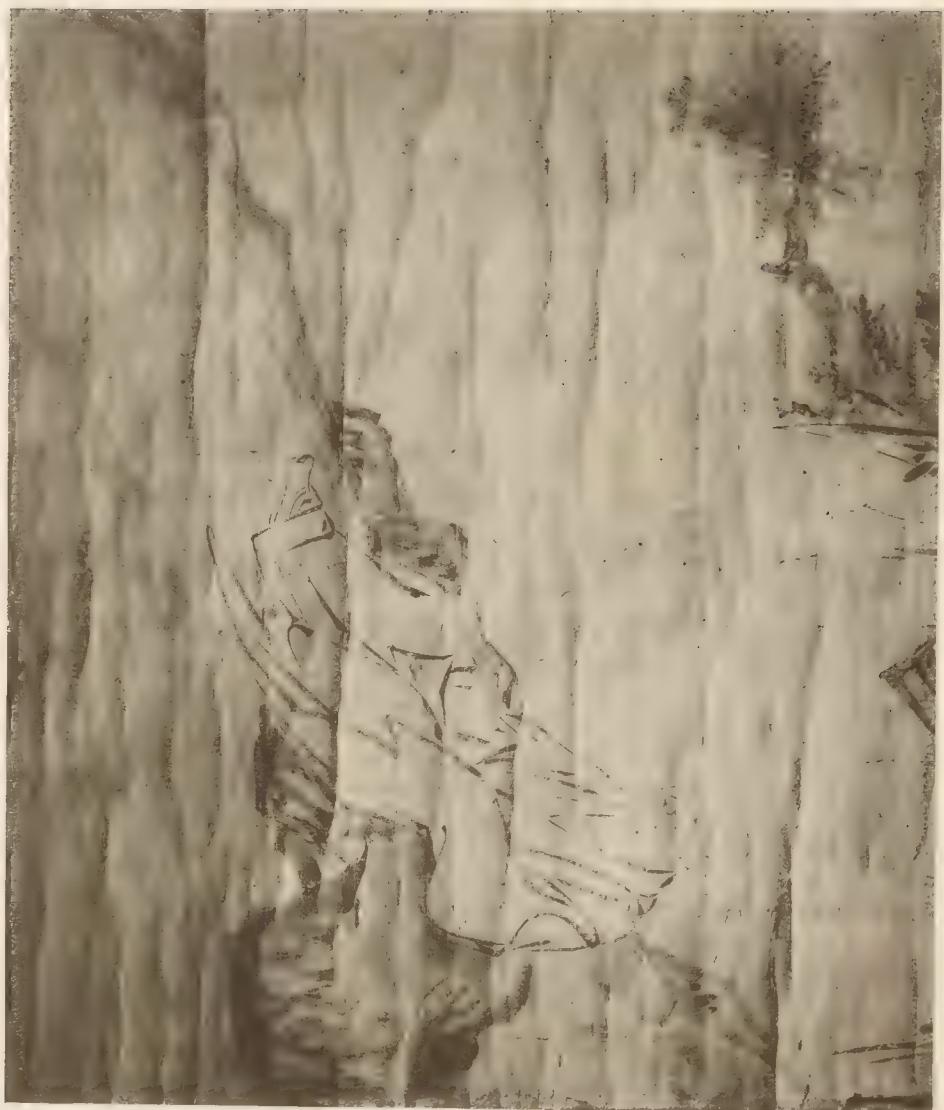
(COLLOTYPE.)

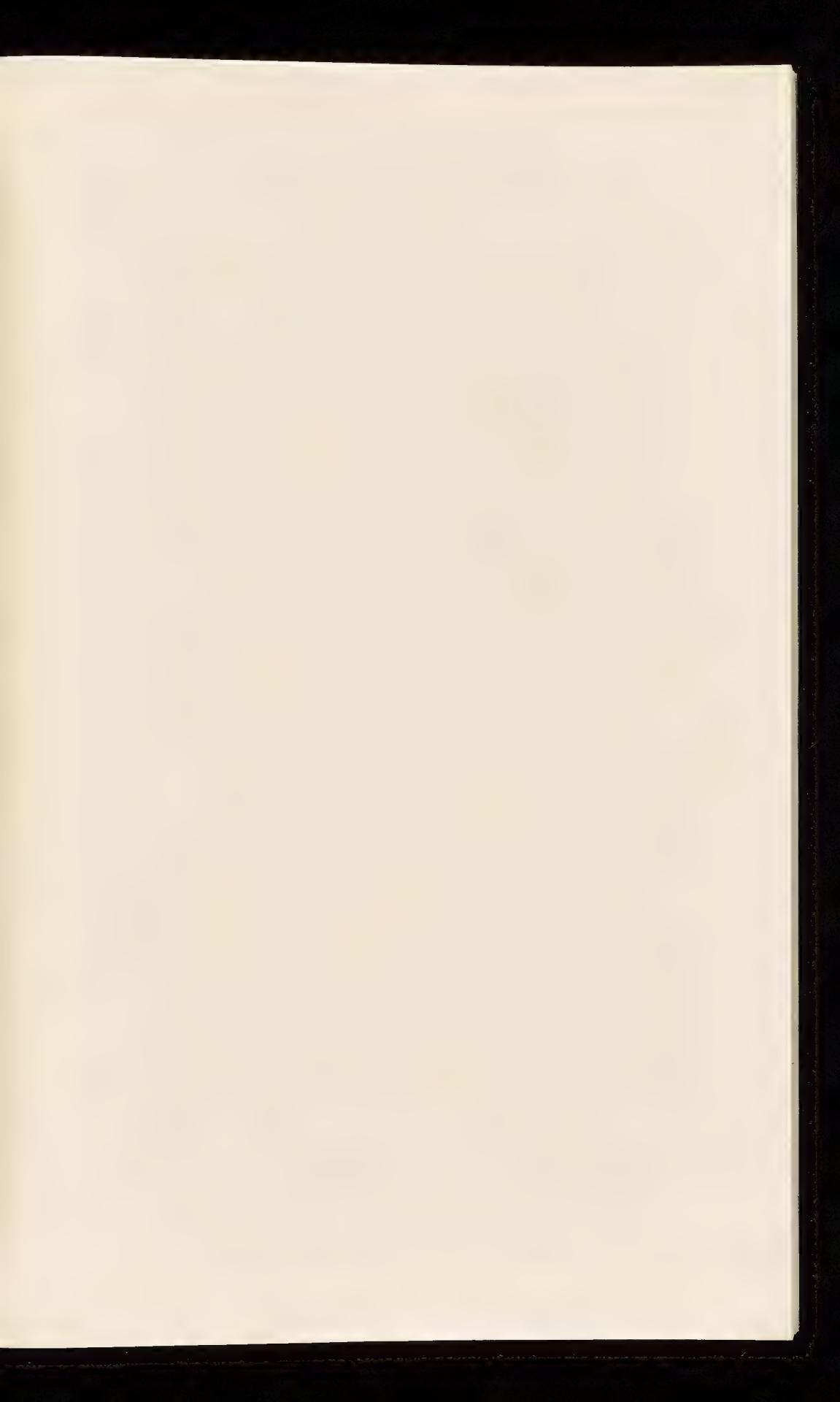
The pictorial art of our country has always been connected with that of China and it made great development by following the methods of Chinese artists. In that country, it was considered that the art of painting was allied to that of writing, and that, therefore, the rules governing the three styles of chirography: namely, *Kaisho* (the square), *Gyôsho* (the fine), and *Sôsho* (the cursive), were applicable to the production of pictures; and thus variety was given to the latter art.

The picture here reproduced was painted by Myôchô (1352-1431) and is a good example to illustrate the variation which has been mentioned. If this is compared with the picture of the same prelate, given in Vol. VI., the great difference between them in the character of the brush-work and in the method of painting, will be at once noticed; although they were produced by the very same hand. The difference is due to the simple fact that the picture given in the former volume was painted in the so-called *Kaisho* style; while the present one is in the *Sôsho*: the former shows great precision and that severity which is always suggested by straight lines, and all the details are minutely worked up; the latter displays the boldness of curved lines and the suggestive strength of outline work. In both of them, however, the personal bearing, the gentle dignity, and the noble virtue of the high priest, Shôichi Kokushi, are equally well brought out. Such eminent skill as that possessed by Myôchô, and which is displayed in the present picture,—as well as in the other,—must be looked upon as the forerunner of the school of monochrome sketches which exerted such extended influence during the Higashiyama period (middle of the 15th century), and hence this picture is of great importance as an illustration of the history of Japanese art.

聖一國謂萬象本墨仙

僧兆迦口筆





山水圖(絹本淡彩) 墓雪舟筆

(客座二尺三寸三分、横一尺四寸四分五厘)

侯爵黒田長成君藏

雪舟應永二十七年—永正三年即ち西暦一四二〇年—一五〇六年は前冊既に屢述べたる如く深く禪門の奥旨を透悟し且つ繪畫の才を天性にて専ら心を此一事に委ね切磋琢磨々として敢て毫らず遂に古今獨歩の技倆を揮ふに至れり其善く所花卉翎毛人物等皆悉く入神の妙を極めざるなく殊に山水畫に至りては眞に畫中の三昧字たり玆に出せるもの如き即ち其好標本と稱す可し此二幅は黒田侯爵の蔵にある有名なる四季山水圖四幅中の二幅にして春夏の二景なり甲は遠山蒼々たるの遠樓閣高く聳え奇巖突兀たるの處蟻巣に清談を打する人あり松樹花光と相映じて春意の暢然たるを覺う乙は鬱々たる樹林の下深々たる江水の涯一個小亭の立てるあり孤々たる涼風正に堂に満つ更に眼を擧げて遙すれば一條の飛瀑萬く巖石の間に懸り一個の碩士巣を隔てゝ之に對し脱然として塵煩を忘る、あり山中夏日の景致に盡く而して其筆力の雄勁なる布置の整正なる雪舟一代の傑作として江湖に傳せらるる洵に偶然ならずと謂ふ可し先年佛國巴里に萬國大博覽會の開かるや我が政府は此畫を古畫の一標本として出陳せり想ふに世界の讀書家は深く此畫の妙趣を鑑賞したるならん吾人亦特に請ふて撮影登載し本畫に光彩を添ふるを得たるは大に榮とする所なり然れども春夏二圖のみては未だ合璧の妙を窺知すること能はざるにより後冊更に秋冬の二景を掲げて覽者の渴望を賜せん

LANDSCAPES.

(Two Kakejiku, slightly coloured; each, 2 feet 1 3/4 inches by 1 foot 5 1/4 inches.)

BY SESSHÙ.

OWNED BY MARQUIS NAGASHIGE KURODA.

(COLLOTYPE)

Sesshù (1420-1506) was, as has been mentioned in the previous volumes, a high priest of the Zen sect, and possessed great talent as an artist. He devoted himself exclusively to art, but he drew his inspiration chiefly from Nature herself, and at length became one of the greatest artists of Japan, developing a new school, which is generally called 'Unkoku.' He was skilful in handling all sorts of subjects, but his special forte lay in depicting the charms of natural landscapes. The two kakejiku before us are his best examples to demonstrate the truth of the above statement. They are two of a set of four, owned by Marquis Kuroda. The first represents a spring landscape, the second, a summer scene. In the former picture, several tall buildings appear among distant mountains, while some strangely-shaped rocks, gnarled and twisted pine-trees, and a house are all well disposed in the middle distance and foreground; the whole displaying effectively an ideal spring scene. In the latter, some trees -under which stands a pretty arbour—are massed against the rocks, and a cascade plunges down from the high hills in the middle distance: a man, gazing at the waterfall, is enjoying the cooling influence of the rushing torrent. All these sights induce the feeling that one is actually in such a charming spot on a warm summer day. The subjects are treated with consummate skill and the use of the brush is very strong and healthy. It is quite natural that these pictures are highly appreciated by all connoisseurs as the best of Sesshù's work.

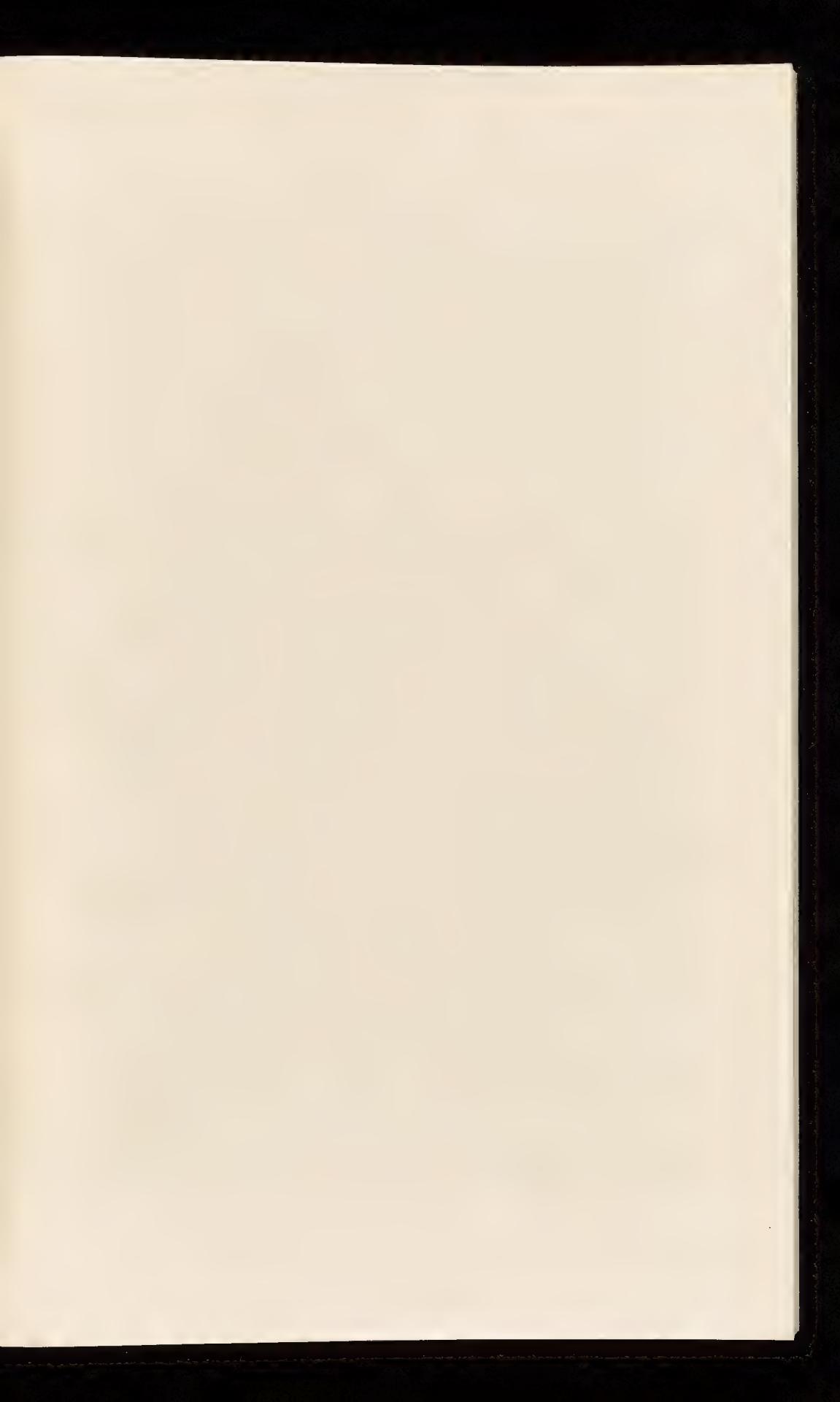
二葉亭樹の日本文學研究

LUNDSCAPES

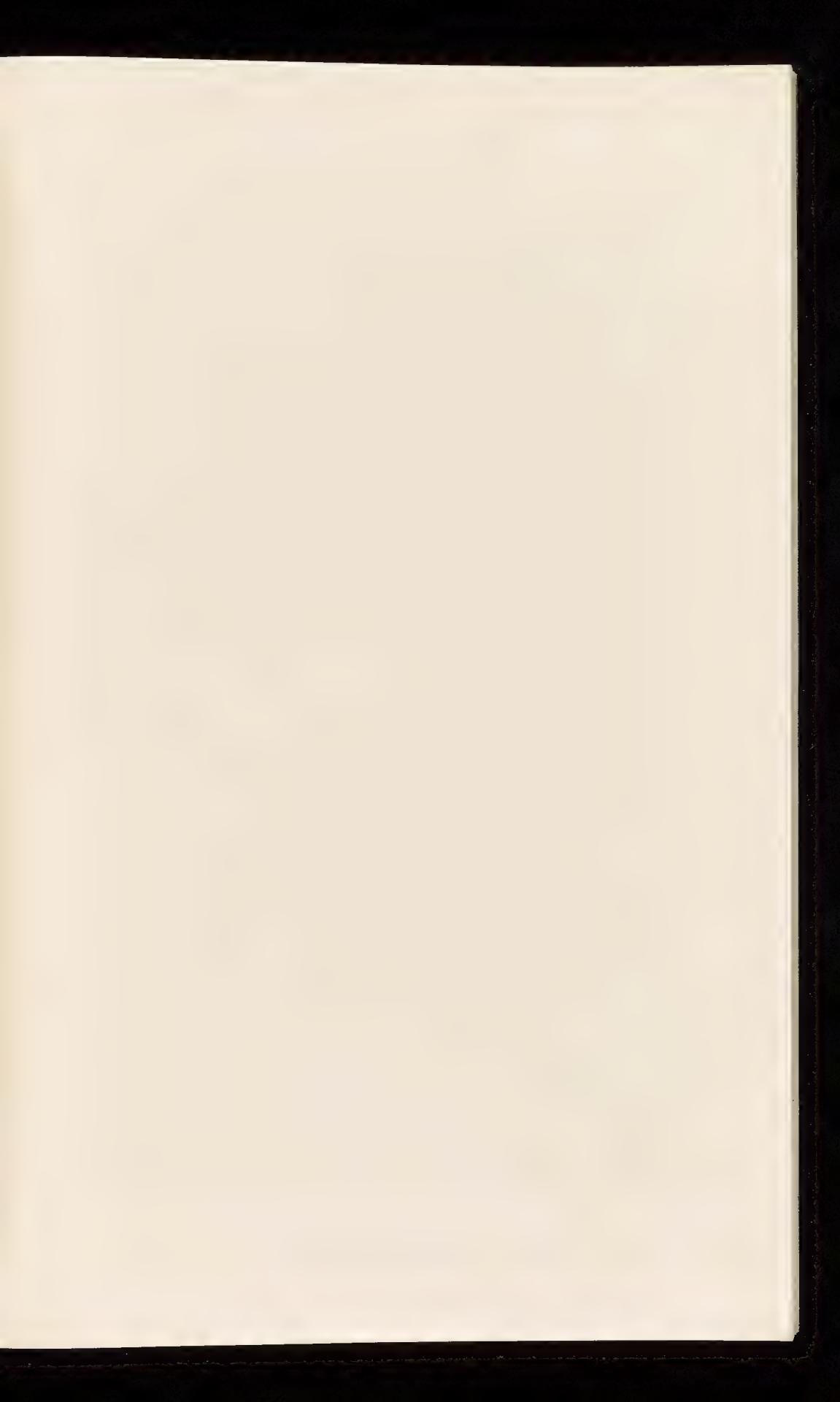
Two sets of two single pairs of 2' foot 2" door frames were supplied.

WISHED BY MIA GCI - NAGASIGI KURODA









朱買臣圖(絹本淡彩) 支那明朝石銳筆

(高二尺六寸五分、横一尺六寸七分)

京都下村正太郎君藏

朱買臣字は翁子漢の嘉興府浙江省の人なり斯を探りて自ら給す學を好んで攻々として倦まず然れども歲五十に及べども猶舉用せられず妻常に之を嘆く武帝の時西暦紀元前一四〇年一八七年遠に登第して會稽の守に任す故に錦杖を會稽山に顯すの語あり此圖は即ち朱買臣薪を負ひつゝ途を行くにも猶手に巻を釋てざる状を寫したものなり

此畫上部に二個の印あり、一は錢塘の二字にして他は石氏以明の四字ありされば石以明の筆なること疑なし以明氏は石名は錢明朝西暦一三六八年一六四三年錢塘浙江省杭州府の人なり、元の盛懋字は子照山水人物花鳥を善くすの書法を學んで金碧山水樓臺人物等を盡くに長じ傳彩鮮明溫潤にして名を當時に著はせりと云ふ茲に出せる朱買臣の圖の如きは石銳の作中殊に逸品と稱す可きものなり

CHU MAI-CHEN.

(Kakemono, 2 feet 7 $\frac{1}{2}$ inches by 1 foot 7 $\frac{1}{2}$ inches.)

BY SHIH JUI (CHINESE).

OWNED BY MR. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

Chu Mai-chen, a native of Chia-hsiang (in Che-chiang), although compelled to chop firewood for his support, was indefatigable in his study of literature. He received no civil service appointment until he was fifty years of age, a fact which greatly annoyed his wife. During the reign of Emperor Wu (140-87 B. C.), he passed the official examination and was appointed prefect of Hui-chu, and after that he advanced in the service. The portrait here reproduced depicts him engaged in carrying home two faggots. He is represented with a classical book in his hand, so earnestly attentive was he to his studies.

On the present picture we discover two seals in the upper part; one being 錢塘 'Chen-tang' (the name of a place in Che-chiang), and the other 石氏以明 'I ming of the Shih family.' From these we learn that it is the work of Shih I-ming, of Chien-tang in Che-chiang. He lived during the Ming dynasty (1368-1643) and was skilled in gold-coloured painting of landscapes, in portraying human figures, etc. The present picture is, no doubt, one of his masterpieces.

卷之三

東坡文集卷之三

宋賢集圖譜本卷之三

卷之二





呂洞賓畫像紙本墨畫
僧雪村筆

(縦三尺九寸一分、横一尺九寸六分)

東京益田孝君藏

呂巖字は洞賓、支那唐の蒲州永樂の人なり。貞元十四年酉月七九年八月十四日已刻に生る。因て純陽子と號す。身長八尺二寸常に華陽巾を頭き、黃褐衫を衣て、太足綿を繫く。二十にして娶らず、後廬山に遊んで火龍真人に遇ひ、天遁劍法を傳ふ。會昌年中酉月第九世紀の癸酉年、再び道士に舉ぐれども第せず。まゝ長安の酒肆に遊びて、雲房先生なる者に見ゆ。先生洞賓を携へて、終南の鶴嶺に至り、悉く仙道の秘訣を授く。云ふ洞賓既に雲房の祕訣と火龍真人の劍法を教を鍛ねるを得、乃ち江涯に遊んで靈劍を試み、遂に鉢害を除く。爾來隱顯變化すること四百餘年。湘潭岳鄂及び西湖湖の間に遊ぶ人これを知るなし。自ら同道人と稱せり。云ふ茲に掲ぐる所の書は、呂洞賓が劍法を以て鉢害を除くの圖にして、靈逸の神韻を極め、輕妙の趣致を盡す。是れ即ち東山の末路を光華にしたる鶴船翁雪村天文頃即ち西暦第十六世紀の中頃の筆に係れり。看來れば神情形似の外に動き風韻畢氣の裡に溢る。眞に妙鬼神を泣かしめ、巧化工を奪ふものと謂ふ可し。雪村の靈腕にあらずんば、易んぞ能く斯の如きを得んや。

LU TUNG-PIN, THE HERMIT.

(Kakemono, monochrome sketch; 3 feet 10 $\frac{1}{4}$ inches by 1 foot 11 $\frac{3}{4}$ inches.)

BY SESSON

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPE.)

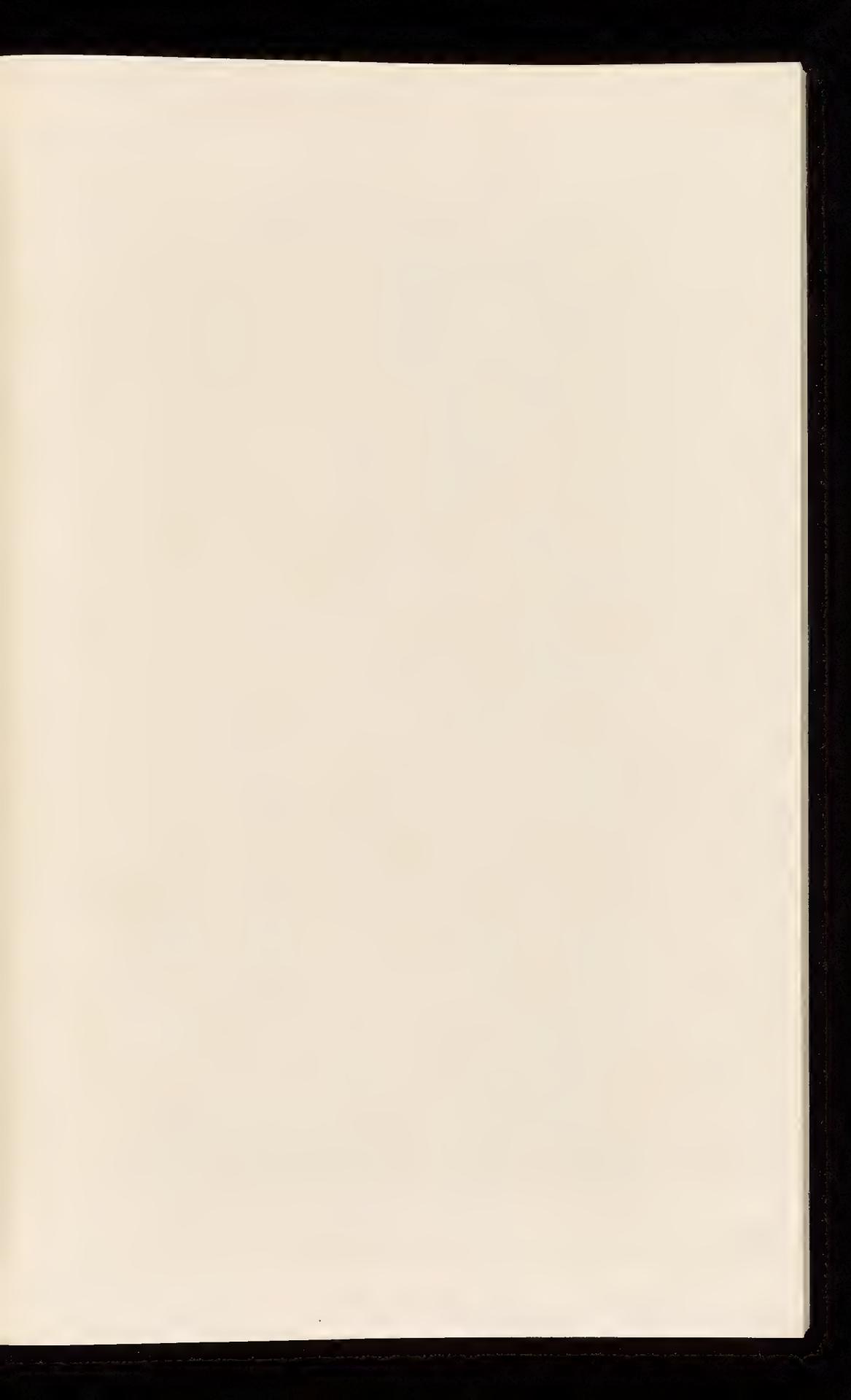
Lu Tung-pin (born in 798), who was otherwise known as Lu Yen, was a native of Pu-chou, China, who lived during the Tang dynasty. He is said to have been well versed in all the mysterious arts peculiar to Chinese hermits, and to have been especially skilful in swordsmanship. Once he destroyed by his art a huge dragon, which had annoyed the people in Chiang-hai. The present picture, which illustrates that incident, is a masterpiece of Sesson, a priest and an artist of the Sesshu school, who flourished during the middle of the 10th century.

AL JUNG-PIN, THE NEW-EMERGING

PRINTED BY THE TAKADA COMPANY.

¹Other research has found evidence of the "curse of dimensionality" in the context of neural networks.





山水圖屏風(絹本着墨)

狩野元信筆

(各圖壁二尺六寸九分、横一尺四寸九分)

公爵毛利元昭君藏

古法眼元信文明八年—永祿一年即ち西暦一四七六年—一五五九年の書蹟は世に存するもの尠からずと雖も其一代を代表す可き傑作は先づ指を靈雲院に傳ふる山水花鳥畫第一、第四、第七冊等參看て茲に掲ぐる毛利家の山水圖に屈せざ可らず能く勁健峻拔の筆を弄して高雅の趣を寫し蒼老たる墨氣に托して爽邁の致を現はし無限の風神様上に溢るゝを覺え、展觀すること前時恍として身も亦青山白水の裡にあるかと疑はしむ傳へ稱す元信曾て山水花鳥の圖を作り商船に附して明國に致す、知勤城の篤澤之を見て嘆賞して指かす日本五百百年來未だ此の如きの名書あるを聞かず若し夏文彥元朝與奥の人にして字を士良と云ひ圖書に精しく圖繪寶鑑を著すの時に遭はば必ず圖繪寶鑑中の列に在らんと即ち書を贈て曰く吾れ先生の書彩を見るに恰も趙昌北宋の名家の如く又馬遠南宋の大家の若し筆蹟甚だ歎ぶ可し幸に我國に遊ぶことを得ば必ず先生の弟子となるんと以て元信の妙技絕倫なるを知る可し即ち此山水圖の如き遠く馬遠の神韻を餘ひ近く正信の風趣に通り優に宣和書院の名手と衡を争ふに足る而して周圍の樹木草花の圖も亦元信の筆に係れりとぞ本書元信の書を掲載すること既に數回愈出でて愈妙を加へ變化自在にして其技術實に端倪す可らざるを知るに足らん

LANDSCAPES.

(A pair of screens, monochrome sketches; each picture, 2 feet, 8½ inches by 1 foot 5¾ inches.)

BY MOTONOBU KANÔ.

OWNED BY PRINCE MOTOAKI MÔRI.

(COLLOTYPE.)

There are a great many masterpieces by Motonobu (1476-1559) still extant in Japan; among them the pictures of landscapes, and of flowers and birds, owned by the temple, Rei-un-in, (see Vols. I, IV, and VII,) and the present screen-pictures, are the best. Gaze at these pictures for some time! The strength and freedom of the brush-work and the profound taste displayed, make one feel as if one were really looking upon an actual landscape. It is said that the artist once sent his pictures to China, and that Cheng Tse, an artist of Ming, after having seen them, admired them greatly and declared that, up to that time, he had never heard there was such an able artist as Motonobu in Japan. At last Cheng Tse wrote to Motonobu to the following effect:—"I have seen your productions, which were sent to this country by yourself. They display such masterly skill as to suffice to make them rival the pictures of Chao Chang (of the Northern Sung dynasty—960 to 1126) or those of Ma Yuan (of the Southern Sung—1127 to 1259). If you will come to my country, I shall feel it a privilege to be permitted to become your pupil." This fact alone is sufficient to enable us to understand Motonobu's eminent attainments as an artist. The plants and flowers painted on the mounting of the screens are also by Motonobu himself.

LANDSCAPES.

A bin of selected microculture samples; each bottle is left 8 h before use.

КАЙ МИОНОТОМ У

САДЫ ВЪЛОСОМ СПІКІСІ НА САДІВІ

FACTORY SOURCE











IT IS NOT WORKING AT A MALL

扇面萩兔圖(紙本着色) 本阿彌光悅筆

夏五寸七分、横一尺八寸一分

男爵九鬼隆一君藏

徳川の初世西暦第十七世紀の上半に當り、桃山風の華麗豊富なる趣に土佐の古法を參照して更に一種の風格を創し以て京都に於ける元融美術の先驅を爲したものは豈本阿彌光悅の一派にあらずや。然るに世人動もすれば光琳の盛名に恵し斯流に名くるに光琳派を以てすれば其淵源する所を釋ぬれば光琳は確よく光悅を祖述したるに過ぎざるなり。固より光琳の書に巧なる。其盛名を博せるも決して偶然にあらず。と雖も然れども故らに時好に投じて豪草を擬したるの疾なきに非ず。光悅に至りては則ち然らず。其意字高尚にして其家素より書を以て業させず祖先の衣鉢を紹ぎて刀劍の鑑定に衣食し時には彩筆を探りて興を遣り、茶香を點じて雅懷を伸べたるものなるが故に、其書く所のもの概ね貴厚温雅にして氣韻太だ。毫も光琳の書に於けるが如き匠氣の存するを認めざるなり。茲に掲ぐるもの、如き僅に扇面の小品に過ぎずと雖も彼れの眞面目を發露せる佳作なり。其書風の潤麗なる其意匠の高潔なる特に濃厚なる色彩の能く調和して些も部格の能なきところ實に光悅獨造の妙技なり。云ふ可し。其右方に書せる歌は新古今和歌集懸部に宇治にて夜懲といふ事をおのこともつかうまつりしに

藤原秀能

袖の上に誰ゆゑ月はやどるそと餘所になしても人のよへかし
あるものにして、晝意と何等の關係なしと雖も其書法の道達なるに見るに足る光悅初め書を近衛龍山公に學びて御家流の手跡を能くし。或は青蓮院の尊純法親王に學びたりとも云ふ中頃道風佐理の跡を慕ひて遂に一家の風を興し、近衛信尹公及び松花堂昭乘翁と其に當時の三筆と稱せらる蓋し光悅の多藝多能なる其本業たる刀劍の鑑定磨研淨拭の技に精通したるは勿論書畫共に其意奥を究めて光悅流の開祖と仰がれ又製陶に漆器に詩翰に各其妙を盡し奇想人意の表に出でて雅趣溢るゝが如し。加之茶事を古田織部に學びて之に通曉せりと云ふ能く多技に涉り諸道に達したること。光悦の如きは古今多く其比を見ざる所なり。

光悦本氏は松田と云ひ徳反齋又徳本齋或は自徳齋と號す。片岡治郎太夫の三男にして本阿彌光心の養子となる。晚年洛北鷹峯に隱棲し居を太虛庵と名づけ又鷹峯舎と號せり。寛永十四年西暦一六三七年二月三日八十二歳にて歿す。法號を了寂院と云ふ。

HAGI (LESPEDEZA BICOLOR) AND RABBIT.

(Fan, in colours on a gold ground; 1 foot 3½ inches by 6½ inches.)

BY KÖYETSU HON-AMI.

OWNED BY BARON RYÜICHI KUKI.

(WOOD-CUT.)

In the beginning of the Tokugawa Shogunate, Kōyetsu Hon-ami, an able artist—combining the luxury of the Momoyama arts with the old style of the Tosa school, founded a new method and served as a forerunner of the Genroku arts (end of the 17th century). As his follower, Kōrin Ogata flourished during the halcyon days of the Tokugawa government, so that people used to call that art-style the 'Kōrin School'; but in reality Kōrin was only the promoter of his predecessor's art-method.

Kōyetsu's family were professional experts in swords; but his genius was not restricted to that branch alone. He was a skilful writer of Chinese ideographs, in which art he was one of the 'Three Pens' of his time, being the founder of the Kōyetsu school; and further—in painting—he was the founder of an original method, as has been stated. This is not all. In designing on earthenware, on plain lacquer pieces, or on gold and silver lacquers, he was just as skilful as in the other lines. In the tea-ceremony, too, he was a master, having been a pupil of Ōubo Farada. His wonderful skill in every department of art, which gained such general admiration for him during his own time, is now exhibited in the reproduction here given; the writing, as well as the painting being his own. He died in Kyōto, in 1637, aged eighty two.





卷之三

卷之三

卷之三

花車圖屏風一雙(金碧紙本着色) 狩野山雪筆

(各五尺八分、横一丈二尺八寸四分)

京都山田定兵衛君藏

茲に出せる花車の圖は燕子花藤牡丹秋紅葉菊花の類を
大小三車に滿載したる有様を書けるものにて粉彩華麗
粲然人目を奪ふ是れ狩野山雪の揮灑する所山雲天正十
八年—慶安四年即ち西曆一五九〇年—一六五一年は第
八畳に述べたる如く山樂永祿二年—寛永十二年即ち西
曆一五五九年—一六三五年に就きて其書法を受けたれ
ども後自から其格を變じ山水人物花卉鳥獸等皆雅率秀
潤にして山樂の書こそのづから其趣を異にするに至れ
り然れども此圖の如きは濃彩妖艶にして圖様結構亦模
様の傾向を帶び普通見る所のものと類る其撰を殊にし
桃山時代の餘韻を趁ひ義父山樂の妙趣を發揮したるが
如きの體あり想ふに山樂山雪に妻すに其女を以てして
狩野氏を貰さしめ更に立て、嗣と爲し其職する所の書
稿遺墨を擧げて之に附與したるは畢竟山雪が自己の書
術を極め能く這般の靈筆を揮ひたるに由らざる可らず
即ち山雪傑作の一として之を珍重す可きなり

ORNAMENTAL FLOWER-CARTS.

(A pair of folding-screens, in colours on a gold ground; each, 5 feet $\frac{1}{2}$ inch by 11 feet 9 inches.)

BY SANSETSU KANÔ.

OWNED BY MR. SADABEI YAMADA, KYÔTO.

(COLLOTYPE.)

The large flower-cart contains, as is seen in the first plate, peonies, wisteria japonicas, etc.; while the small one has sweet-flag. In the second plate, the cart contains crysanthemums, asters, *hagi* (*lespedeza bicolor*), and maple-leaves. Thus they represent three seasons: spring, summer, and autumn.

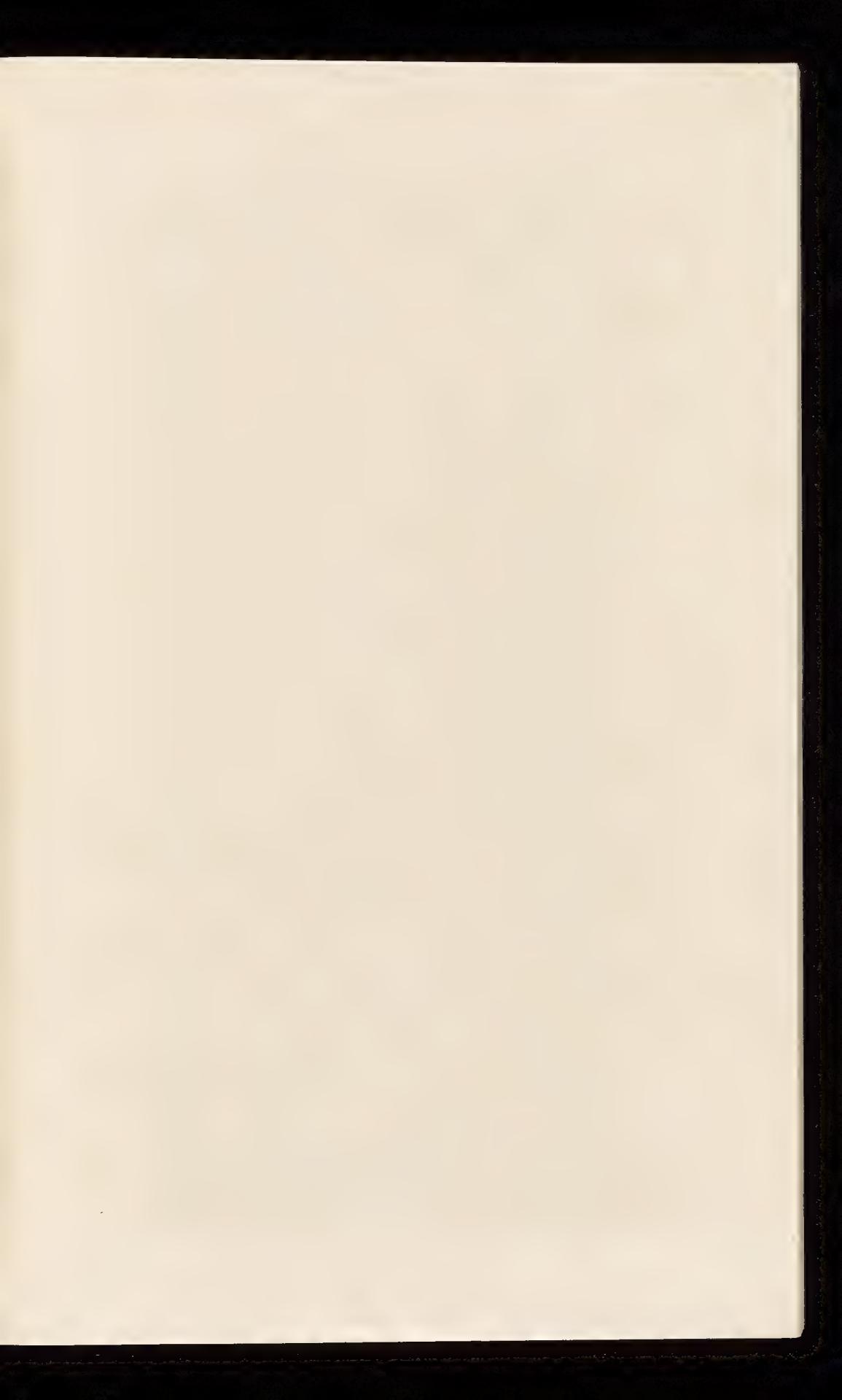
Sansetsu Kanô (1590-1651) was, as we stated in Vol. VIII., a pupil of Sanraku (1559-1635), but afterwards changed his style; his originality being displayed in paintings of flowers, animals, birds, or the like. In the pictures here given, however, we observe that there are other elements than the mere combining of colour and taste, and that they differ from the artist's usual works. Perhaps it is not too much to say that Sansetsu is here imitating his teacher Sanraku's style and conceptions. The master, it is said, gave his daughter in marriage to the pupil, and made him the successor in the artistic line of the school. Our artist seems to have been considered, by his teacher, the chief of the Kyôto Kanô, after himself. The pictures here reproduced are, in any case, worthy of the office which the teacher entrusted to his pupil.





蘇中間楓風一聲金磬淵木音也





檜鶴圖絹本着色 狩野常信筆

(墨三尺一寸四分、横一尺)

東京栗山善四郎君蔵

狩野常信は尚信の長子にして幼名を三位通稱を右近と云ふ剃髪して義朴と改め古川と號す又中務卿法印と稱し別に耕窓齋青白齋紫薇翁、寒雲子宣流散人等の號あり寛永十三年西暦一六三六年三月十三日京都に生る父に従ひて江戸に上り慶天院公徳川三代將軍家光及び最公四代將軍家綱に謁し命によりて書を作り賞賜を受くること甚だ多く實永元年十月十二日法眼に敍し六年十一月三日法印となる此年紫宸殿の寶應院子及び仙洞御所の書を命ぜられ其他紅葉山の靈屋に描き又琉球中山王に賜ふ所の屏風に筆を染めて褒賞を受けたること枚舉に遑らず且つ實永七年十二月十九日武藏國大里郡沼墨村和田村に於て二百石を賜ふ正徳三年西暦一七一三年正月二十七日歿す年七十八池上本門寺に葬る法體を常心院道雪日觀居士と云ふ常信初め書法を父尚信に學び後數を伯父探幽に受けしと云ふ其書く所の山水人物花鳥等皆妙に水墨設色俱に巧なり即ち狩野家に於て探幽に次ぐの名手は此人なり常信又古畫の鑑識に長じ兼て和歌を能くし其詩草積みて衆を感すと云ふ以て其雅懷詞藻を知るに足る而して其書の超然塵俗を脱するものなりと謂ふ可し玆に掲ぐる書の如き以て一代の大作と爲すに足らざるも用筆正格にして氣韻高邁に其賦彩の配合最も妙を究めて濃淡相照應し意匠亦頗る奇抜観者をして坐るに清秀の感に堪へざらしむ這般の妙は探幽と雖も未だ遠かに及ぶ易からざる所あり此蕭狀識に就きて察するに彼れが六十九歳の末より七十四歳の末に至る間の作なるが如し即ち知る是れ常信の技既に老圃の域に進みて一世に卓出したる時の作なるを

HERON ON TREE.

(Kakemono, coloured; 3 feet 1 $\frac{1}{2}$ inches by 1 foot.)

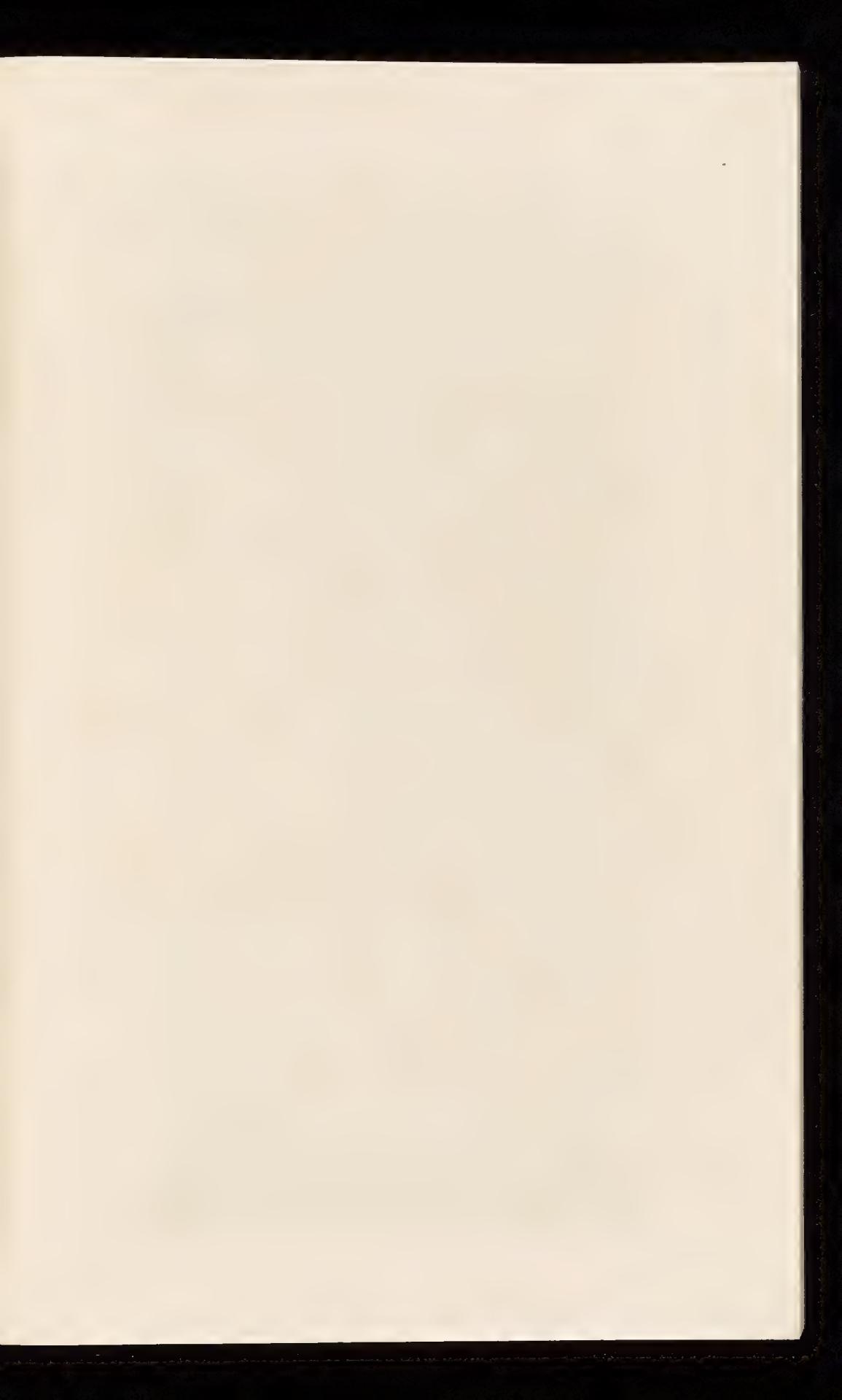
BY TSUNENOBU KANÔ.

OWNED BY MR. ZENSHIRÔ KURIYAMA, TÖKYÖ.

(COLLOTYPE.)

Tsunenobu, the eldest son of Naonobu Kanô, was born in the city of Kyôto, in 1636. During his boyhood he was called Sammi or Ukon, but when he entered the priesthood he received the name of Yôboku or Kosen. He had several pseudonyms, Kôkansai, Seihakusai, Shibi-ô, Soku-unshi, Kôcho-sanjin, etc. In his youth he went to Yedo (now Tôkyô) with his father, Naonobu, and oftentimes had the honour of being received in audience by Iyemitsu, the third Shôgun of the Tokugawa dynasty, and by Ietsuna, his successor, and they, admiring his pictures, presented him with many gifts. He was appointed Hôgen in 1704, and Hôin in 1709. He was several times commanded to paint on the walls of Imperial Palaces, and frequently upon these occasions the Emperor rewarded him with presents. He died in 1713 at the age of seventy-eight.

Tsunenobu is said to have studied the rational methods of art under his father, in his early years, but afterwards he was instructed by Tannyû, his uncle (1602-1674). In pictures of landscapes, of human figures, of flowers and birds, and of all other subjects, he well displays his eminent talent, either in monochrome sketches or in coloured productions. He is considered to have been an able artist, and takes his place next to Tannyû, one of the greatest names of the Kanô school. Although the picture here reproduced is not the best of his productions, the dexterity displayed in the brush-work, the consummate taste, the elaboration of the colour scheme, and the peculiar design, are all very attractive. According to the signature, this picture was executed during Tsunenobu's old age,—perhaps between his sixty-ninth and seventy-fourth years,—when his talent had become ripened to the utmost height of his attainment.





おまけに冠王争ひ丁一掛で卓出しきる初の春である。

HERON ON TREES

(Kanamycin, colistin), 2 mg/ml in complete FBS + pen.

STUNENBUCH KAZÓ

DISCUSSION AND CONCLUSIONS

ЗАХОДИ

風雷二神圖屏風金碧紙本着色 尾形光琳筆

(各堅五尺四寸五分 高六尺四寸)

伯爵徳川達孝君藏

風雷二神のことは墨に第二冊に掲げれる宗達筆の同
圖に於て之を述べたり此畫の筆者尾形光琳明暦元年
—享保元年即ち西暦 六五五年—一七一六年は第四
冊四季草花圖の説明中詳述したる如く光琳弘治二年
—寛永十四年即ち西暦 一五五六年—一六三七年及び
光悦と時を同うしたる宗達の二人に私淑して其畫風
を領悟し更に新意を出だして畫界に一生面を開きた
る人なり殊に此畫は宗達の圖を模して畫けるものな
れば爾々比較對覗せばおのづから無限の趣味を感じ
可し但し宗達の畫は高雅風韻餘りありて筆才足らず
光琳は筆才餘りあるも一種の匠氣あるを免れず蓋し
是れ兩家の資性然るを致すものなる可し爰に角に此
畫は光琳の作中殊に傑出の物にして古來世人の噴稱
するも誠に故ありと謂ふ可し

GODS OF THUNDER AND OF STORM.

(A pair of folding-screen, in colours on a gold ground; each, 5 feet 5 $\frac{1}{2}$ inches by 6 feet $\frac{1}{4}$ inch.)

BY KÖRIN OGATA.

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE.)

As to the Gods of Thunder and of Storm, we have spoken under the pictures of like nature by Sotatsu Tawaraya, reproduced in Vol. II. of the present series. As we have stated in Vol. IV under 'The Seasons Florally Represented,' by Körin Ogata, (1655-1716), the painter, after having learned the art-styles of Koyetsu Hon-ami (1556-1637) and Sotatsu, his contemporary, created a new style by his unequalled originality. The pictures, which we have here reproduced, were painted in imitation of those by Sotatsu, and must be compared with them as to details. The work of Sotatsu is full of taste and refinement, yet we detect certain defects in the manner of handling the subject. The pictures by Körin, on the contrary, are admirable in their power, although his ambitious spirit seems somewhat to affect his taste. It is their truth to Nature that gives these works such effect. However, we may consider them, the pictures are among our artist's masterpieces, and there is ample reason for their having held the admiration of people from older times.





するよ點に點れりと點を可

指お張紙の君中絶て發出の聲口ア吉來丹人の言葉
是ひ國家の貢費然らず致すものなる曰く領り食ひ此
張紙を筆本賀りあるより一朝の到來あるを第何を莫シ
即ち身に余るに書ひ吾御親の翁もア那半臥きを
ひ、兩手を挙め眞理を知るに心を真顎に體和す想ふ
人をり紙の御書は汝の國を對すア萬りあるの事
を眞實に要之御名子由江口を眞界口一小町を間えど
其勢と利を圖く」さるは故の二人の謀略ア其舌風

指お張紙の君中絶て發出の聲口ア吉來丹人の言葉
是ひ國家の貢費然らず致すものなる曰く領り食ひ此
張紙を筆本賀りあるより一朝の到來あるを第何を莫シ
即ち身に余るに書ひ吾御親の翁もア那半臥きを
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人をり紙の御書は汝の國を對すア萬りあるの事
を眞實に要之御名子由江口を眞界口一小町を間えど
其勢と利を圖く」さるは故の二人の謀略ア其舌風

指お張紙の君中絶て發出の聲口ア吉來丹人の言葉

（名望正只四七正望　附六月四日文）

鳳雪（御園秋風金雲鶴水音）





琴棋書畫圖屏風紙本着色 英一蝶筆

(各幅五尺二寸一分、横丈二尺二寸)

子爵大河内信好君藏

古來琴棋書畫を書くもの多しと雖も其圖様の嶄新奇抜なる、茲に出せるもの、如きは甚だ稀なり、蓋し一蝶承應元年—享保九年即ち西暦一六五二年—一七二四年の此書は春夏秋冬の四時を琴棋書畫の四遊に配し更に之を公武と神佛とに寄せて書きたるものにして意匠の非凡なる一蝶にして始めて克く之れあるべし。蝶性頗る豪放にして時に或は斜竪の巷に豪遊を試み、鶯飲長夜猶は能く筆を弄して滑稽谐謔の圖を作り、間々寓するに諷刺の意を以てし觀る者をして且つ笑ひ且つ驚かしめしこと屢々なりしと云ふ、されば此書の如く新趣を出だし奇致を顯はすは、一蝶の長技なり。一蝶の書較もすれば滿幅の弱氣人を揃て來り、冲和温淳の趣に乏しきもの渺然と雖も此書は極めて沉厚謹密なり。之を曩に掲載せる懸瀑飛燕の圖と對比するに其風趣全く別手に出づるが如しその變幻自在にして端倪す可からざる極ね此類なり。一蝶初め狩野安信に學ぶと雖も天賦の技能は則ち狩野氏の書法を墨守するを以て足れりとせず、渾然大觀して其格を破り、古江戸の美術界に一種平民的の趣味を發揮せしは亦是れ一個の人藁と云ふ可し。

THE FOUR ARTS.

PLAYING THE LYRE AND CHECKERS: WRITING AND DRAWING.

(A pair of screen, coloured; each, 5 feet 2 inches by 11 feet 1½ inches.)

BY ITCHÔ HANABUSA.

OWNED BY VISCOUNT NOBUYOSHI ŌGUCHI.

(COLLOTYPE.)

'The Four Arts' is a favourite subject with artists, and since hundreds of years ago has been often treated in a great variety of ways, but there have rarely been such unique designs as are shown in the present illustrations. In the pictures here reproduced, each of the four arts is associated with one of the four seasons by appropriate scenery; and, furthermore, each is matched with some branch of the more serious affairs of life, literature, arms, and religion as connected with Shintô or Buddhist temples. Such an original design could hardly have been conceived by an ordinary artist, and the fact that Itchô was a very ingenious painter is fully demonstrated by these pictures. It is said that Itchô, indifferent to conventional matters, indulged in wine to excess; but, even when intoxicated, he painted caricatures in which he skilfully exposed the foibles of society and the weaknesses of human beings. On looking at such pictures, therefore, people burst into laughter, while, at the same time, they were constrained to yield to the influence of their allusions. The facts being as we have stated, such grave and earnest pictures as the present ones are rarely found among Itchô's productions. They are quite exceptional, and the great difference between the brush-work and taste displayed in them and in 'Waterfall and Swallows,' reproduced in a previous volume, is so very noticeable that the pictures seem to have been painted by different hands: the explanation of this difference is found in the fact that Itchô's attainments in various methods of handling his brush were exceptional. At first, he studied art under Yasunobu, of the Kanô school, but his own, inherent genius was too great to permit of his clinging to that method and eventually, having put aside all that he had learned, he developed his own, unique style; the light of his genius falling upon the artistic world of Yedo. A short account of Itchô's life (1652-1724) was given in Vol. VII.





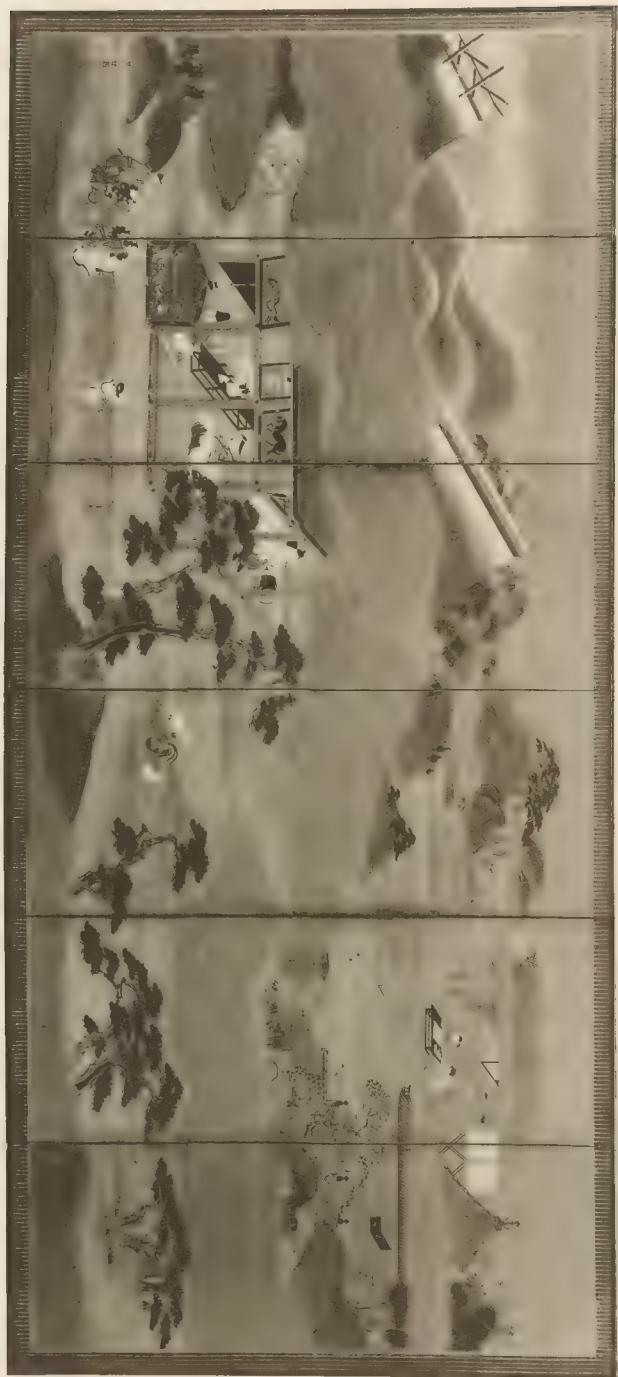
卷之三

の人物群は、耳半耳直、馬鹿を殺せし計画事務一團、人守するが良しと雖あれども半端な大団丁了其事半類も吉也。且實を交換し畢ふと頃て夫婦の妻翁相思の如きも望

皆無事に處し我慢する所其餘を全く脱ぐに出でる所唯むき
羅の強制が極めて了闇だ。余るものも僅に余裕を残せる所
當而過る。馬鹿人を點て奉る所相手は、點てこそも、彼は
未だこゝ迄は眞正に第一無二の才具なり。雖に猶豫する所す
且つ要はしきこと御前。ここぞは如何猶豫の餘う無事に
身を問ひ度する所無事の身を以てて難こなす所且つ之の
口業並に第六感覚は勿論即ち謂ふ事を表す。この體質を鑑、因て
宣ふ所也。然るに、御前御の御見計にて御前御の御見得の事
せば實ちがるものにてて急に其事なる。雖てこゝ所敵の
の御見も、其事實情と御見の通じ難い所の爲めに御見の御
君玉平頭の西行一八五二年一月一四日。御見の御見の御見
故に出でることの、既もお甚事體なる所。一體御行一八年草
書來事馬鹿者を驚くもの某と號す其國の「隠者」者也。

THE FOUR ARTS

PLAYING THE LYRE AND CHECCKERS: WRITING AND DRAWING.





梅花遊兎圖(絹本着色) 支那清朝沈南蘋筆

(壓七尺六寸三分、綫四尺三寸五分)

大阪住友吉左衛門君藏

沈南蘋は第七冊にも既に述べたる如く清國東奥浙江省湖州

府の人にして享保十六年西暦一七三一年十二月始めて長崎
に來り同十八年西暦一七三三年九月歸國したり即ち其在留

僅々二年に満たざりしも寫生の書風を燃にして我が美術界
に貢獻したるの功頗る大なるものあり傳へ云ふ南蘋良崎に

在るの日官盛に其書を徵し一歳殆ど二百幅を越え之に應するに日も亦足らざりしを以て人の其書を需むるあれば門人をして代て之を揮灑せしめ之に署するに自己の名を以てして僅かに其書を擲げりと云ふ故に世間往々其落款異にして書は則ち信す可らざるものあり然れども此書の如きは筆力

超凡賦彩妍麗巧みに梅花小禽群兎の類を寫し来て生氣綻上に溢るゝ處南蘋の面目躍々掬す可し蓋し是れ南蘋の真筆にして

しつしかも一代の傑作なり且つ此書の落款に乾隆丁巳小春の文字あり乾隆丁巳は我が元文二年西暦一七三七年に當り、南蘋歸國數年後の作なるを知るべし其技の圓熟せる宜なり

と云ふ可く洵に愛惜す可き名品なり

PLUM-TREES AND RABBITS.

(Kakemono, coloured; 7 feet 7½ inches by 4 feet 4 inches.)

BY CHEN NAN-PIN (CHINESE.)

OWNED BY MR. KICHIWAEMON SUMITOMO, ŌSAKA.

(COLLOTYPE.)

Chen Nan-Pin was, as is stated in Vol. VII., under 'Flowers and Birds,' a native of Wu-hsing, in Che-chiang, China. He arrived at Nagasaki in December, 1731, and returned home in September, 1733, staying at Nagasaki for only twenty-two months. Notwithstanding his short sojourn in Japan, the service he rendered our pictorial art, by instructing his Japanese pupils in his realistic style, was invaluable. It is said that, while he remained at Nagasaki, he was compelled to paint more than two hundred pictures a year for the government officials, and that he found his own time completely taken up in this occupation. Consequently, whenever he received a commission to paint for anyone else, he would permit one of his pupils to do the work and would allow him to retain the emolument, while he himself only signed the picture. There are, therefore, many of his pictures extant which are not genuine, nothing but the signature being really his. The present picture, however, can never be classed with that sort. The brush-work is very superior, the colouring is wonderfully delicate, and all the details of the plum-trees and every action and attitude of the rabbits, are distinctly brought out on the canvas. In all these salient points, unequalled by any of his pupils, we perceive the unmistakeable characteristics of Nan-pin. According to the writing at the left-hand margin, this picture was painted in 1737, four years after he returned home, and therefore it is the production of his old age, when his attainments had reached their maximum degree of excellence.





古文類選

南雲は因幡平野の母なるを嘆む。其姓の圓藤なる宣ひ。

トカツルと一升の燐昇は且し此書の著述に彈壓て曰小春

既に連続性質のものと過度小児疾患の傾向をもつて、坐骨神経上

丁勤吹其黃鸝塞鶯云及鳩其聲殊異丁丁丁

モツト外でちやんと腰を下すのを厭うるが、腰を下すと、

おのれの口音を以て其體を覺つ、一癡啞の二言語を覺えたて頃か

二十八年正月廿三日立碑于其墓前

大南參知議事冊ニテ西ノ國ヘ付る城ノ青園缺與(補)正省賄出

大國卦爻吉玄微四言

蘇東坡集卷之三

卷之三

SILK-TREES AND RABBITS.

Kaputtmacho, capurro? L'effe s'è incise pa a leurt à muge?

CHEN LIN (CHINESE)

СЕВЕРНЫЙ АЛТАЙ И ЕГО РА

100-100

China's first nuclear power plant, Qinshan, began generating electricity in December 1985. The second unit started up in December 1988. The third unit began generating electricity in December 1991. The fourth unit began generating electricity in December 1994. The fifth unit began generating electricity in December 1996. The sixth unit began generating electricity in December 1999. The seventh unit began generating electricity in December 2001. The eighth unit began generating electricity in December 2002. The ninth unit began generating electricity in December 2006. The tenth unit began generating electricity in December 2007. The eleventh unit began generating electricity in December 2008. The twelfth unit began generating electricity in December 2009. The thirteenth unit began generating electricity in December 2010. The fourteenth unit began generating electricity in December 2011. The fifteenth unit began generating electricity in December 2012. The sixteenth unit began generating electricity in December 2013. The seventeenth unit began generating electricity in December 2014. The eighteenth unit began generating electricity in December 2015. The nineteenth unit began generating electricity in December 2016. The twentieth unit began generating electricity in December 2017. The twenty-first unit began generating electricity in December 2018. The twenty-second unit began generating electricity in December 2019. The twenty-third unit began generating electricity in December 2020. The twenty-fourth unit began generating electricity in December 2021. The twenty-fifth unit began generating electricity in December 2022. The twenty-sixth unit began generating electricity in December 2023. The twenty-seventh unit began generating electricity in December 2024. The twenty-eighth unit began generating electricity in December 2025. The twenty-ninth unit began generating electricity in December 2026. The thirty-unit began generating electricity in December 2027.

難福畫卷紙本着色

圓山應舉筆

全三卷中第一卷の三段

(第一卷全長五丈二尺六寸八分、墨幅一尺六分)

近江國天台宗寺門派總本山園城寺塔頭圓滿院藏

難福畫卷は七種の幸福と七種の厄難とを描寫せるものにして三卷あり第一卷と第二卷は其難の部にして第三卷は即ち福の部なりこは夫の寫生派の泰斗たる圓山應舉享保十八年—寛政七年即ち西暦一七三三年—一七九五年が圓滿院宮祐常法親王に仕へたりし時命を率して書けるものにして幾んど三年の星霜を費やし明和五年西暦一七六八年三十六歳の時之を完成したりと云ふ後光格天皇深く之を愛惜し寛政元年西暦一七八九年—一八〇〇年命じて門外に出だすことを禁じ給ひしにより出門禁止書の稱あるに至れり玆に出す三圖は七難中地震火災雷鳴の三難にして何れも第一卷中の圖なり七難のことは觀音立義疏及び仁王經等に出てたれども此卷首なる法親王の序文によれば此畫は例を現に世人の聞曉せる事實に取ら觀る者をして惡を捨て善に進ましめん爲めに書かしめ給ひしものなりと云ふされば卷中の圖何れも夫の佛說によりて書きたる地獄極樂の圖なごと全く其撰を殊にせり觀来れば赫然一震地裂け家壞れ偶戸外に逃奔したるも或は敗譽して地上に仆れ或は地の裂縫に陥落し僅かに難を竹林に避けたる者も更に生氣を覺えざるの狀又猛火焰々たる焦然の機に男女老幼叫喚して逃げひ騎馬の士が鎮火救命に奔走するの狀又黒雲天に漲りて電光閃々樹幹を劈き風雨猛烈地上を撃ち數個の男女恐怖窮迫するの状何れも眞に迫り人をして凜然毛髮を樹へしむるものあり此圖や應舉の末だ大名を成さざりし時に書かれたるものなり然れども其寫生に意を用ふるの深き後來鶴翼を丹青界裡に張るの素は十分に之を認むるを得べし本書應舉の書を揚ぐること既に數次或は中年の作あり或は晩年の作あり覽者彼此對看比較せば實に其技藝進歩の迹を窺ふを得べし

FORTUNE AND MISFORTUNE.

(Three parts of the 1st of three rolls, slightly coloured; each roll, 53 feet by 1 foot $\frac{3}{4}$ inch.)

BY ŌKYO MARUYAMA.

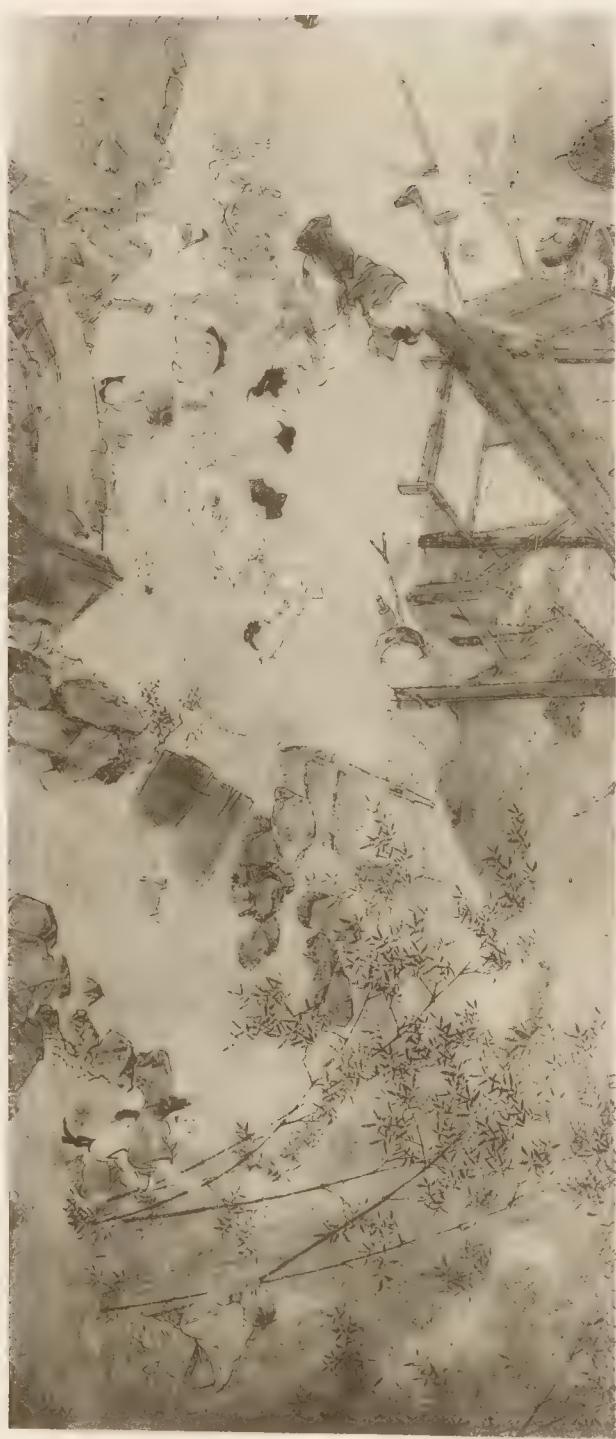
OWNED BY THE TEMPLE, ENMAN-IN, MI-I-DERA, ŌML.

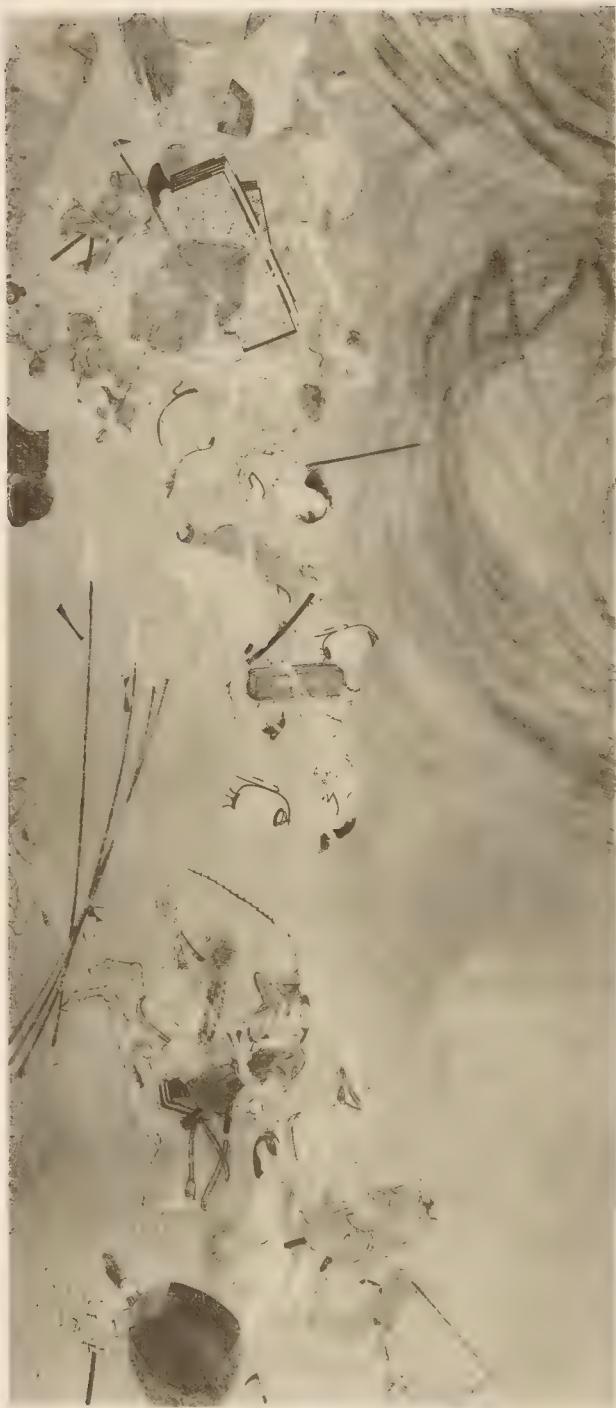
(COLLOTYPE.)

These sketches of Fortune and Misfortune are pictures which represent human affairs in all kinds of conditions of luck and misery. They consist of three rolls, the first and second of which depict misfortune, while the third represents those of fortune. They are all the work of Ōkyo Maruyama, (1733-1795), the founder of the new realistic school, who is said to have finished them in three years. Emperor Kōkaku admired them greatly and commanded that they should never be taken out of the temple wherin they were kept. The pictures here reproduced represent three mishaps; i.e., earthquake, fire, and thunderstorm. The rolls are said to have been painted when Ōkyo was in his thirty-sixth year (in 1768) and therefore they cannot be considered as work executed at the height of his career; yet we discover in them his earnest attempt to copy real life, in which line he afterwards made for himself such a great name.

We have already reproduced several of Ōkyo's works, some being the efforts of his middle age, others those of his later years: if they are all compared with one another, it will be easy to discover the tendency of that idea which led him to his final achievement as a great realistic artist.













群猿圖(絹本着色) 森徂仙筆

竪三尺二寸六分 橫五尺二寸四分

男爵伊達宗暉君藏

徳川時代の中葉西暦第十八世紀の上半清人沈南蘋等長崎に渡來し寫生風の繪畫を以て邦人の耳目を聳動せしかば其門に過り其風を慕ひ其書を學ぶ者輩出し寫生の風大に我が畫壇に流行するに至れり而して成は心を鳥獸に専らにし細かに其姿態を描寫して以て一派の巧を顯はせしも亦尠からず乃ち岸駒の虎畫に妙を得若冲の鶴を寫すに長じ徂仙の方を猿猴を描くに専らにせしが如き其尤も顯著なるものなり徂仙文政四年即ち西暦一八二一年歿す第三冊に其傳ありは初め徂仙を以て其號としたれども徂公を寫すに妙を得たるの故を以て徂字を改めて徂としたり云ふことは當時の儒宗柴栗山が徂仙に贈れる詩によりて世に傳はる所なり

茲に掲ぐる群猿の圖は徂仙の妙技正に圓熟の境に達したる頃の畫にして其一代の作中にあるて最大傑作と稱せらるゝものなり繰上無數の猿猴個々其姿態を異にして而かも一々其情狀を盡し眞に實物に接するの感あり傳へ云ふ徂仙筆硯を携へて深く山中に入り溪を涉り樹を攀ぢて親しく猿猴の棲息する所を訪ひ其舉動を寫生して切磋すること數年の久しうに涉りしと此畫の如き妙作あるも決して偶然にあらずと謂ふ可し

MOMKEYS.

(Kakemono, coloured; 3 feet 3 inches by 5 feet 2½ inches)

BY SOSEN MORI.

OWNED BY BARON MUNEAKIRA DATÉ.

(COLLOTYPE.)

About the middle of the régime of the Tokugawa dynasty of Shoguns, certain Chinese artists, for example, Chen Nan Pin, and others, came to Nagasaki and exerted great influence in Japanese artistic circles by their realism. It was for this reason that a large number of artists went to Chen Nan-pin and either actually received instruction from him or else became followers of his art-methods. His realistic style having thus become popular, it naturally followed that there were many artists who endeavoured to draw birds or animals in their natural environment, and who therefore became noted for their technique: for instance, Ganku (1749-1838) well known for his skill in depicting tigers; Jakuchū (1721-1800) eminent at portraying domestic fowls; and our artist, Sōsen, famous for his pictures of monkeys. In his early days, the pseudonym of the last was Sōsen (徂仙), but afterwards, having become noted as a famous hand at drawing monkeys, he changed the initial ideograph from 遊 to 猕; the latter meaning monkey.

The picture of monkeys before us is a production of Sōsen's riper years, just when his artistic talent had attained its utmost skill, and it is pre-eminently his masterpiece. Gaze at this picture! It shows us an immense number of monkeys, and their attitudes, features, and characteristics are distinctly displayed; while every detail of the creatures' life is fully brought out on the canvas. We are told that Sōsen once passed two or three years on a certain mountain, studying all about monkeys: how they appear when in motion and while at rest; how they look while asleep and when awake; how they cry and how they play. Sōsen's conspicuous genius, without doubt, came from this painstaking study.





草花圖屏風(紙本銀地着色)　酒井抱一筆

(堅五尺四寸五分、横六尺四寸)

伯爵徳川達道君藏

酒井抱一(寶曆十一年—文政十一年即ち西暦一七六一年—一八二八年)は前冊既に擧記載したる所の如く光琳の没後數十年にして世に出で、大に其畫風を慕ひ凡そ目撃する所の遺蹟は悉く之を摹寫して著へ且つ其印譜を蒐輯して之を同好に頗り以て大に其風趣筆格を發揚したり而して此隔世の師弟兩個の筆蹟の妙趣を對照細観せんと欲せば須らく玆に出来る一雙の屏風に於てす可し此屏風の表面は光琳の筆に成れる風雷二神闕前に掛出せりにして抱一の此畫は即ち其裏面なり彼れは光琳の傑作にして此れは抱一の名蹟たり且つ表面は金地なるが故に裏面を銀地にしたるが如き其意匠の微對照の妙を見る可し殊に草花の書は抱一の最も得意とせし所就中此畫は夫の博物館所蔵の四季花鳥畫卷第四冊及び八冊參看ど並び稱す可きものにして着色皴擦筆致優美體る者をして嘆賞已む能はざらしむ即ち此屏風は二家の妙技を剖むる所の希有の珍什たるものならず光琳の宗達に於ける及び抱一の光琳に於ける畫系上の關係并に各自の特長を窺知するに足る可きものなり

PLANTS AND FLOWERS.

(A pair of folding screens, in colour on a silver ground; each, 5 feet 5 $\frac{1}{2}$ inches by 6 feet $\frac{1}{4}$ inches.)

BY HÔITSU SAKAI.

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE)

Hôitsu Sakai (1761-1838), as we have often stated, flourished several decades after the death of Kôrin Ogata (died in 1716). He was a great admirer of the latter, and painted copies of almost every one of his works when he found among the people. He further collected copies of Kôrin's sign manual and published them for distribution amongst his friends who possessed kindred tastes. In this way, he tried to perpetuate the technique of the Ogata school. The folding-screens, from which these illustrations are taken, have pictures on both sides: on the obverse we have the Gods of Thunder and of Storm (see the preceding) painted by Kôrin on the reverse the Plants and Flowers, by Hôitsu. The excellence of the designs is most happily brought out by the contrast of the gold background of one set and the silver background of the other. Hôitsu was most skilful in depicting plants and flowers. Our pictures are particularly effective in the excellent way they display his adroitness in applying colours and in delicate treatment of his subjects. They are of inestimable value in showing the close relationship between Kôrin and Sôtatsu, and that between Hôitsu and Kôrin.





草書圖韻賦本體題音節

正只四七正衣，避六只四食

清獻公集

國朝一筆





虎畫屏風紙本墨畫

岸駒筆

(各幅五尺八分 橫一丈一尺八寸四分)

京都下村正太郎君藏

岸駒寛延二年—天保九年即ち西暦一七四九年—一八一八年
八隼は第三冊及び第八冊にも述べたる如く、初め清人沈
南鼎の筆意を學び、後自ら一機軸を出だして岸派の祖と
なりし人なり。其筆力勁健にして、巧みに猛獸驚鳥を寫し、
殊に虎畫に妙を得世人をして岸駒の名によりて直ちに
虎畫を聯想せしむるに至れり。傳へ稱す當時長崎の人某
京の有名なる一外科醫に贈るに虎頭を以てせり。醫乃ち
之を胸に與ふ駒大に悦び、四百餘人の門生を會して盛宴
を張り得々として之を觀せしめたり。蓋し虎は由來本
邦に產せず、殆んど眞虎を見るに由なし。而して獨り眞
虎の頭を獲たるにより、乃ち自ら虎頭館と號し其頭を以
て粉本として盛んに虎畫を作り、遂に妙を得たりと云ふ。
茲に揚ぐる一雙の屏風畫は其落款に示せる如く、文化戊
辰孟夏の作なり。戊辰は文化五年西暦一八〇八年にして
駒が六十歳の時に當り、手腕正に雄渾の境に達せる頃の
作なるのみならず。特に虎頭館の號を署したるより見る
も此畫の會心得意の物たるを知る可く、猛虎奔躍の狀寫
し得て、風生谷震の概あり。亦是れ逸品と云ふ可し。

TIGERS.

(A pair of folding screens, monochrome sketches; each, 5 feet $\frac{1}{2}$ inch by 11 feet 9 inches.)

BY GANKU.

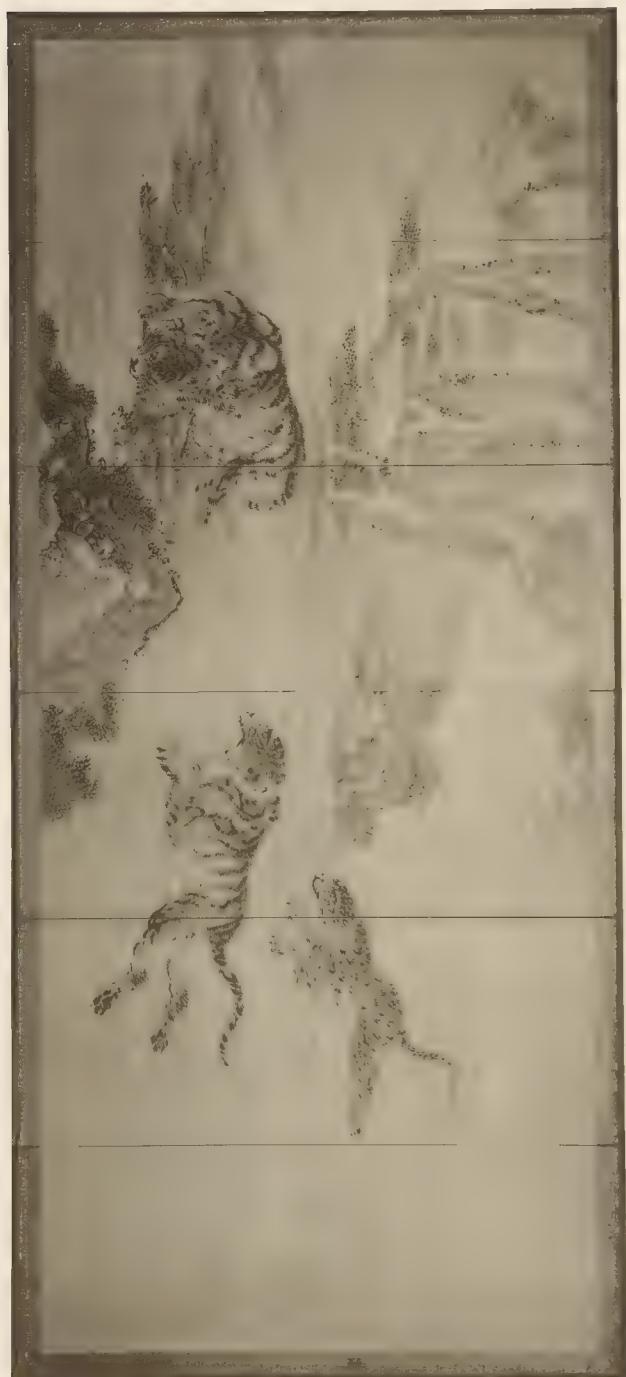
OWNED BY MR. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

Ganku (1749-1838), after having first mastered the style of Chen Nan-pin, a Chinese artist who flourished during the Ming dynasty (already mentioned in this volume), later on in his life developed an original style of his own, which is known as the Kishi school (see Vols. III. and VIII.). He was skilled in painting wild animals and birds of prey; but his special forte was the tiger; which, alone, came to be regarded as his specialty. According to a tradition, a native of Nagasaki presented a tiger's head to a surgeon of Kyôto, who in turn gave it to Ganku. The artist was highly delighted with his present and, in order to display his newly-acquired treasure, he called together his pupils, to the number of 400 or more, in order to entertain them at a feast. Since tigers have never been found in Japan, so far as we know, artists here have never been able to draw the animal from life. Ganku was the only one then living who possessed even so much as a tiger's head, and the advantage this gave him, enabled him to excel himself in painting the creature: he was so proud of this, that he adopted as his pseudonym Kotô-kwan ('Hall of the Tiger's Head').

The pictures, which are mounted as folding-screens, bear a signature and a date by the artist, which indicate that they were painted in 1808, when he was sixty years old. From this we know that these tiger pictures were produced when Ganku was at the height of his ability, and we may be sure that they are masterpieces of their kind.





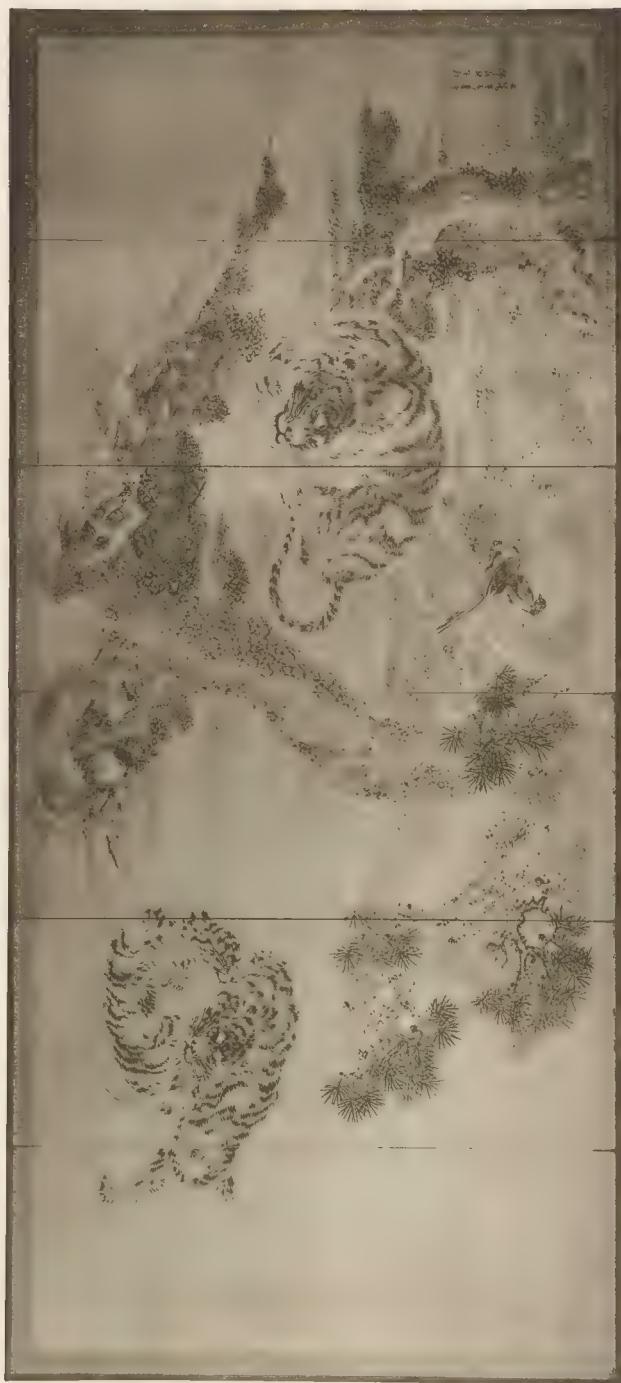
出類拔萃本墨端

卷之三

卷之三

卷

CONNECTED IN THE SHOTGUN SQUADRON.





狸鳴圖雙幅絹本着色

森徵山筆

(客形四尺二寸一分、横一尺八寸八分)

大阪住友吉左衛門君藏

茲に出す雙幅一はまゆみに頼他は竹に狸を書けるものにして是れ夫の狸書に妙を得て其名聲籍甚たりし森征仙延享四年一文政四年即ち西暦一七四七年一一八二一年の義子徵山の書く所其墨氣の秀潤にして筆致の精緻なるよく森氏一家の妙を究む眞に父に遙ぢざるの作なりと云ふ可し思ふに當時京洛には圓山四條二派の名工ありて恰も衆星の熾然たる觀ありしが徵山獨り浪華に在り彼等に對峙して亦異彩を放ち著名一代に稱せられしもの洵に此書の如き技術を有せしに由らざる可らず

徵山名は守眞字は子玄徵山は其號なり畫法を圓山應舉草保十八年一寛政七年即ち西暦一七三三年一七九五年に學び人物に長じ兼て花木禽獸に巧にして蘆雪源琦等と共に應舉門下の十哲に數へらる後作書の風を慕ひて少しく其格を變せりと云ふ天保十二年西暦一八四一年歿す義子寛齋名は公憲また後來の妙を求め帝室技藝委員の榮譽を荷ひて其名を一世に馳す(寛齋は明治二十七年六月二日年八十二歳にて歿す)謂つ可し此父ありてまだよく此子ありて

BADGER: WILD-DUCKS.

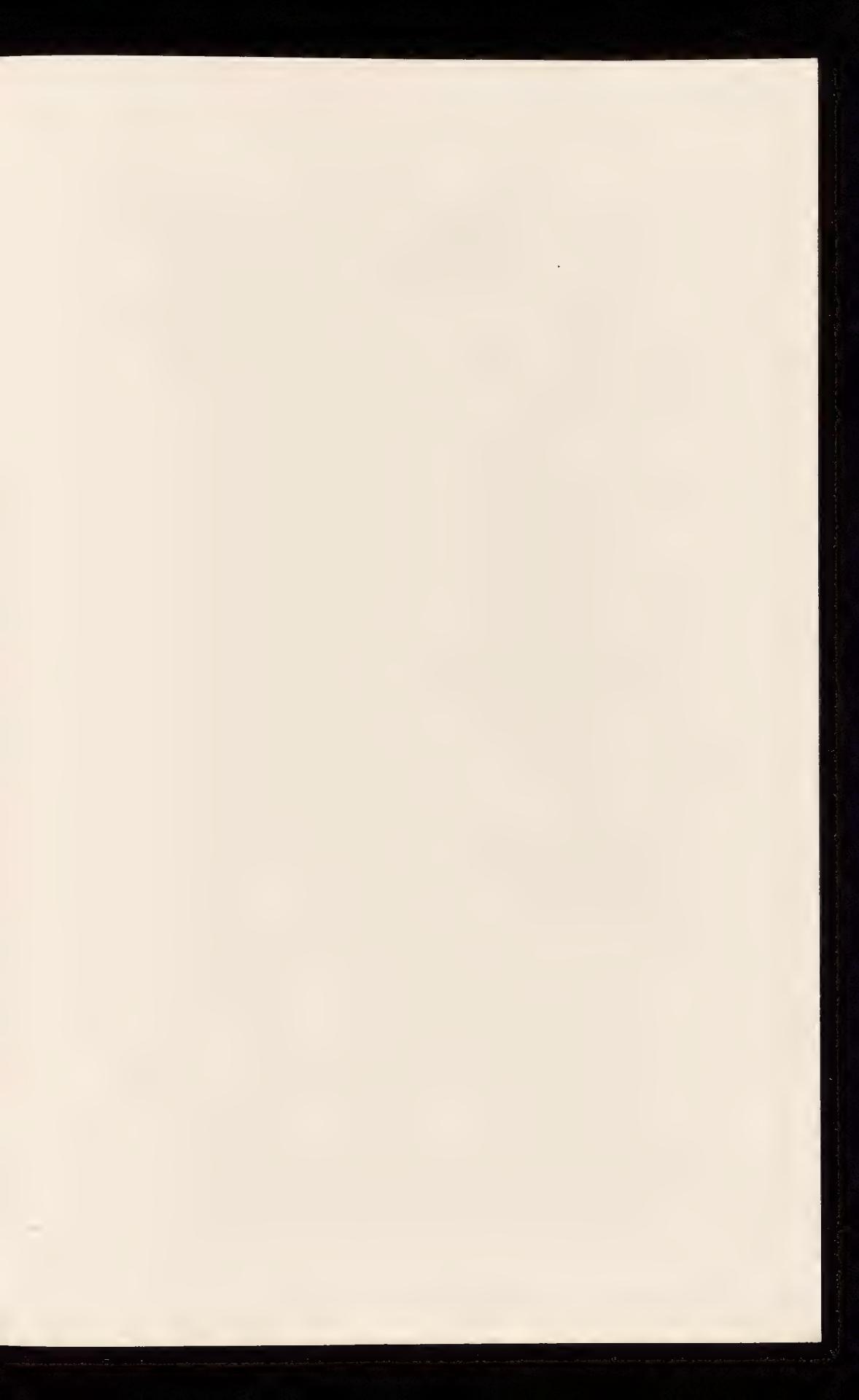
(A pair of Kakemono, colored; each, 4 feet 2 inches by 1 foot 10 $\frac{1}{2}$ inches.)

BY TETSUZAN MORI.

OWNED BY MR. KICHIKAYEMON SUMITOMO, ŌSAKA.

(COLLOTYPE.)

These pictures, of a badger and some wild ducks, were painted by **Tetsuzan Mori**, a son-in-law of Soson (1747-1821) who was an artist especially famous for his monkey pictures. The colouring in the present pictures is very fertile and the brush-work minute, the action of the badger the grasshopper, and the drake, is most effectively brought out in the canvas in every detail, while the quietness of the resting duck is simply lifelike. The entire work displays most effectively the familiar *Meisho* method. The pictures are a masterpiece of the artist and in no way inferior to the productions of his father-in-law, Soson. During Tetsuzan's time there were many eminent artists of the Maruyama and the Shiba schools in Kyōto, but Tetsuzan alone lived in Ōsaka, shedding abroad his artistic light there in opposition to his contemporaries of Kyōto. His common name was Monmasa, but he was familiarly called Shegen. He studied art under Ōkyō Maruyama (1733-1795), and was most skilful in representing the human figure, as well as in depicting flowers and plants, and birds and beasts. It is said to have been one of Ōkyō's ten most distinguished pupils, but after leaving that master he changed his style somewhat by learning the art methods of Europe. He died in 1841.





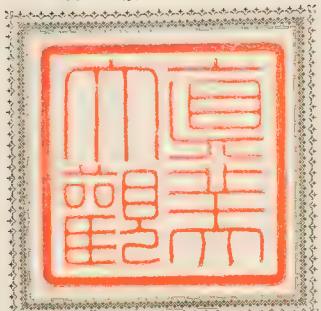


王穀祥



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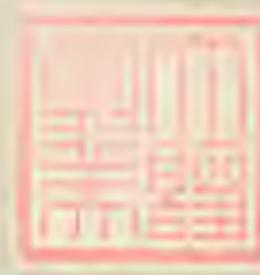
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